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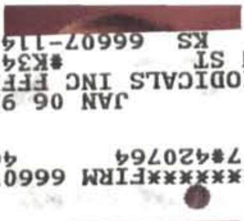

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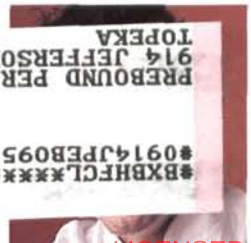

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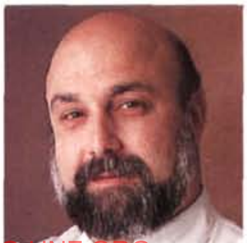

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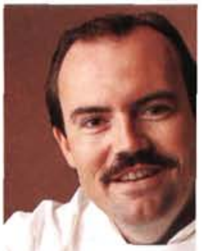

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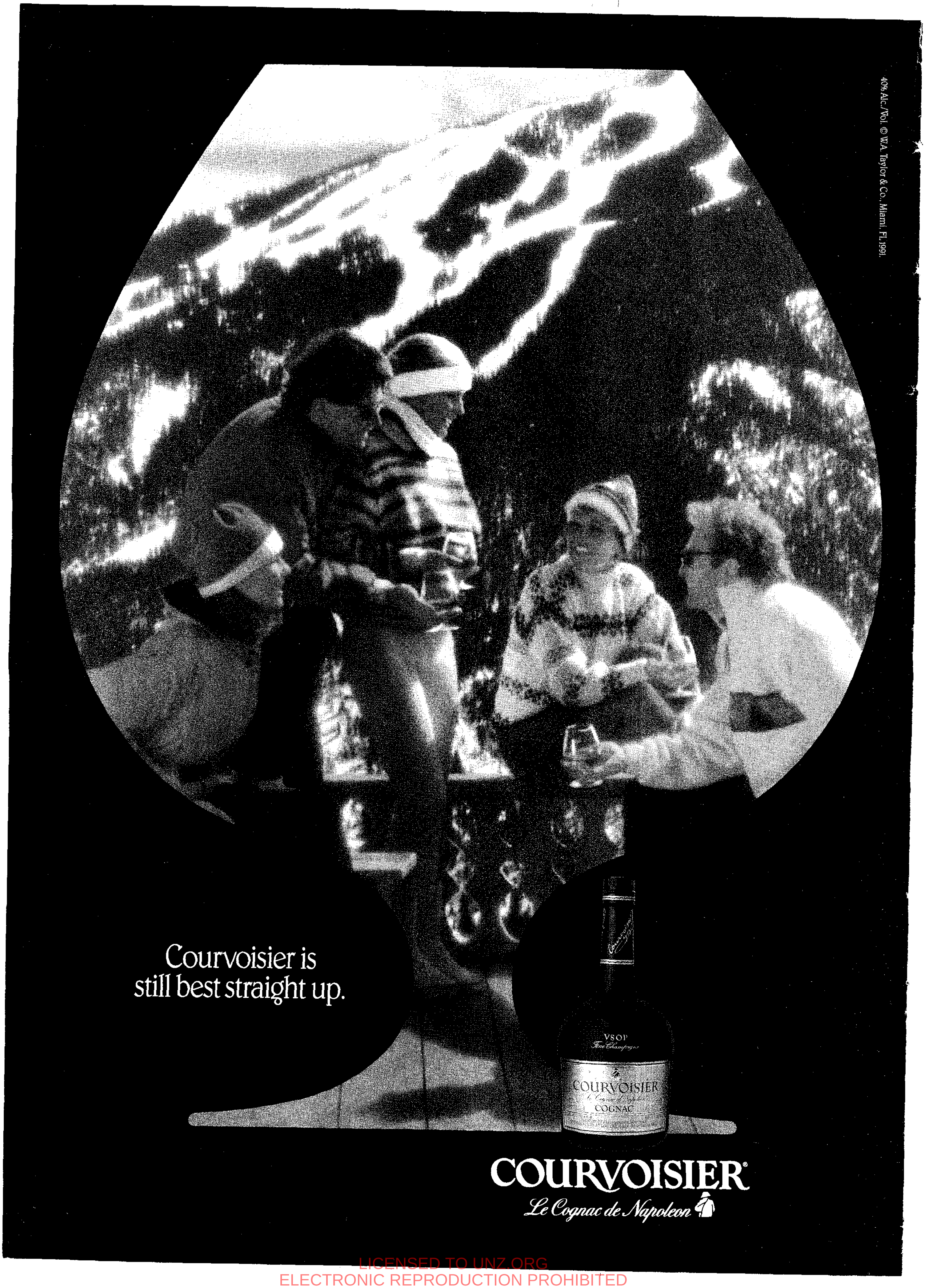
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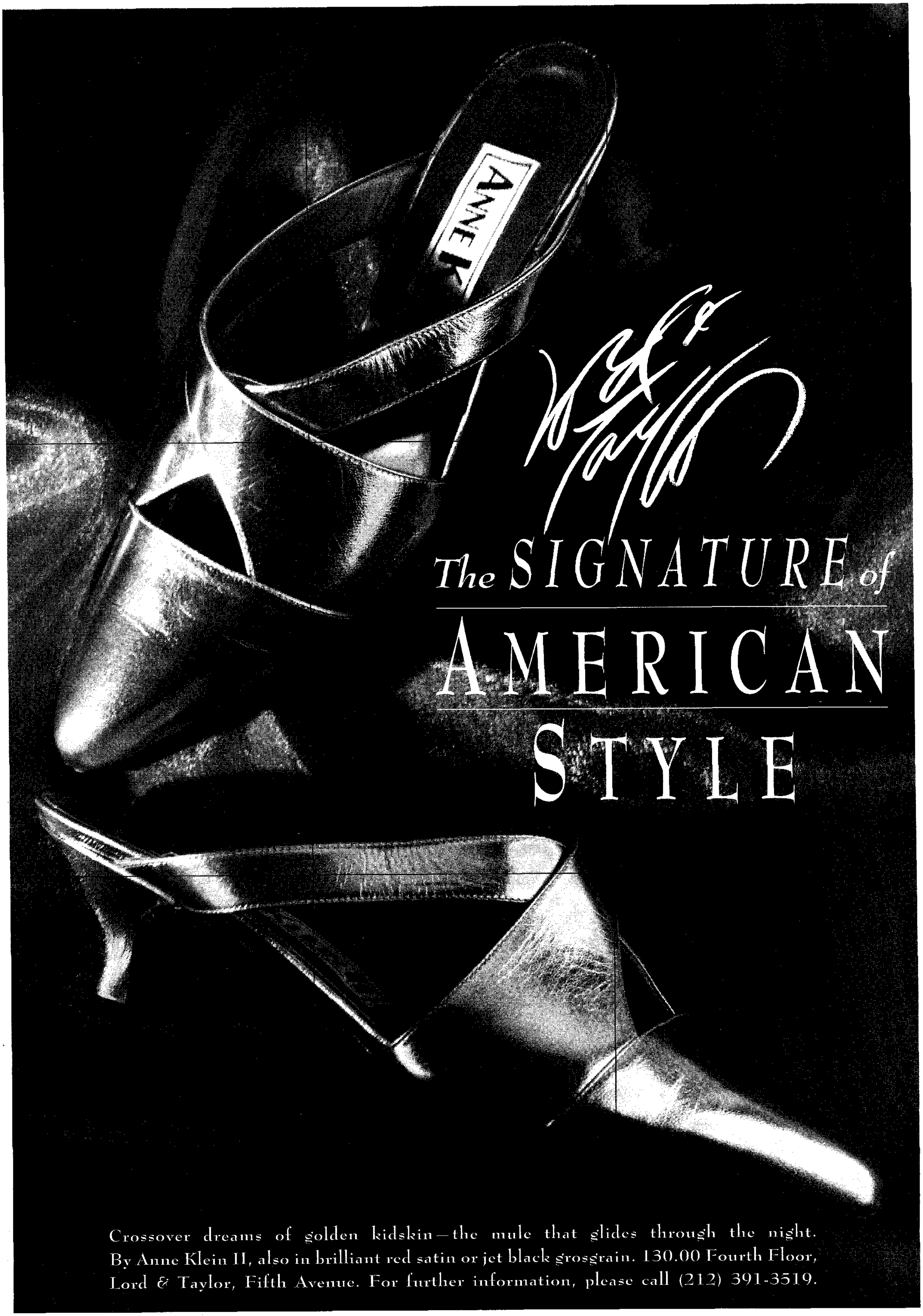
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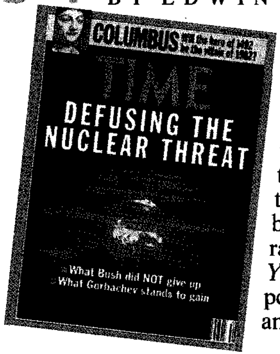
CONTENTS

34 Changing 'Time'

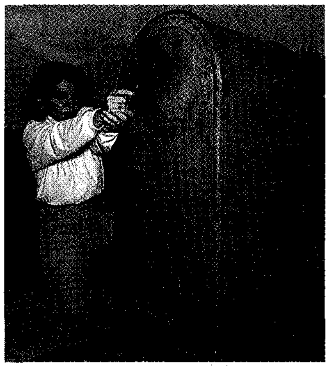
BY EDWIN DIAMOND


COLUMBUS
TIME
DEFUSING THE NUCLEAR THREAT
What Bush did NOT give up
What Gorbachev stands to gain

Back when folks were still reading, *Time* seemed indestructible. Then came the information revolution—and a whole new media landscape. *Time's* ad sales have plunged; circulation has been cut by the hundreds of thousands; layoffs have spread. So at the magazine—now owned by a show-biz conglomerate—editors have been racing to reinvent the wheel. *New York's* media critic, Edwin Diamond, ponders the future of the newsweeklies, and previews *Time's* "new look."

38 Reality 101

BY ERIC POOLEY



Fresh out of law school, assistant D.A.'s are staring at death. In a three-week boot camp, wide-eyed young prosecutors learn the truths of criminal justice. They also get a scary taste of police work—from simulated shoot-outs to stops at the morgue. But can the program, under new Queens D.A. Richard A. Brown, help restore credibility to the borough's embattled office? "When most A.D.A.'s start work," Brown says, "their idea of criminal justice comes from *L.A. Law* and *Hill Street Blues.*"

44 Holiday Entertaining

BY GILLIAN DUFFY

This season, diet takes a holiday. Friends dropping by, and no time to cook? Try our 60-minute classic. Soup and sandwiches—*again?* Lusty updates, for lunch and dinner. Bored with Thanksgiving? Celebrity whisks think twice about turkey. A few good menus.

74 Different Strokes

BY KAY LARSON

Brice Marden (right) was a quietly respected painter—until the eighties. Then he had a mid-life crisis, picked himself up, and started over again. He says, "You either change, or you die before your time."

DEPARTMENTS

18
CITYSIDE
By Michael Daly
From "shopping" to "wilding": the deadly rise of the wolf pack.

24
ON MADISON AVENUE
By Bernice Kanner
Through the miracle of the "infomercial," has-beens help you lose weight and pep up.

86
THE INSATIABLE CRITIC
By Gael Greene
At Chiam, the food is good—at times, exquisite. China Grill is back on track.

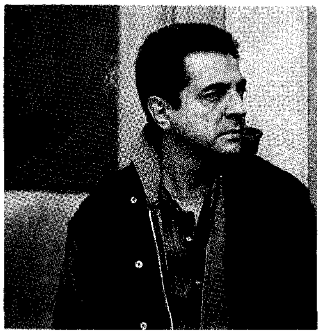
THE ARTS

90
TELEVISION
By John Leonard
Sakharov under the microscope; Danielle Steel's bovine double bill.

93
DANCE
By Tobi Tobias
A new twentieth-century classicism: The San Francisco Ballet astonishes at City Center.

94
MOVIES
By John Powers
In *Homicide,* David Mamet gets away with murder; an after-school Jodie.

96
MUSIC
By Peter G. Davis
And the Camerata sails on; soprano star Cheryl Studer is everywhere at once.



117
BOOKS
By Rhoda Koenig
Both Martin Amis and Emily Prager hit up the Holocaust for inspiration.

120
THEATER
By John Simon
On Borrowed Time and *Babylon Gardens:* two allegories sweet and sour.

MISCELLANY

Between the Lines 6
Letters 8
Intelligencer 17
Fast Track 28
Hot Line 32
Best Bets 84
Sales & Bargains 124
***Cue* Listings** 126
Crosswords 180
Classifieds 165

Cover: Food photographed by Kari Haavisto. Chefs by Marty Umans.
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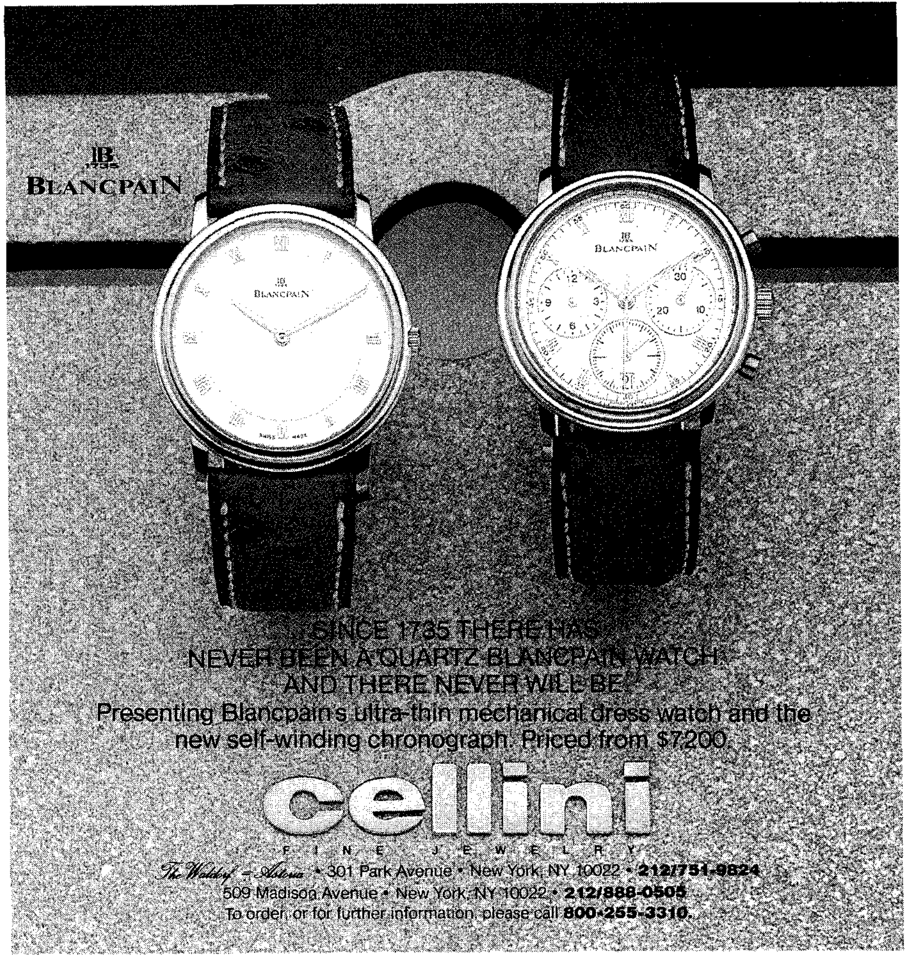

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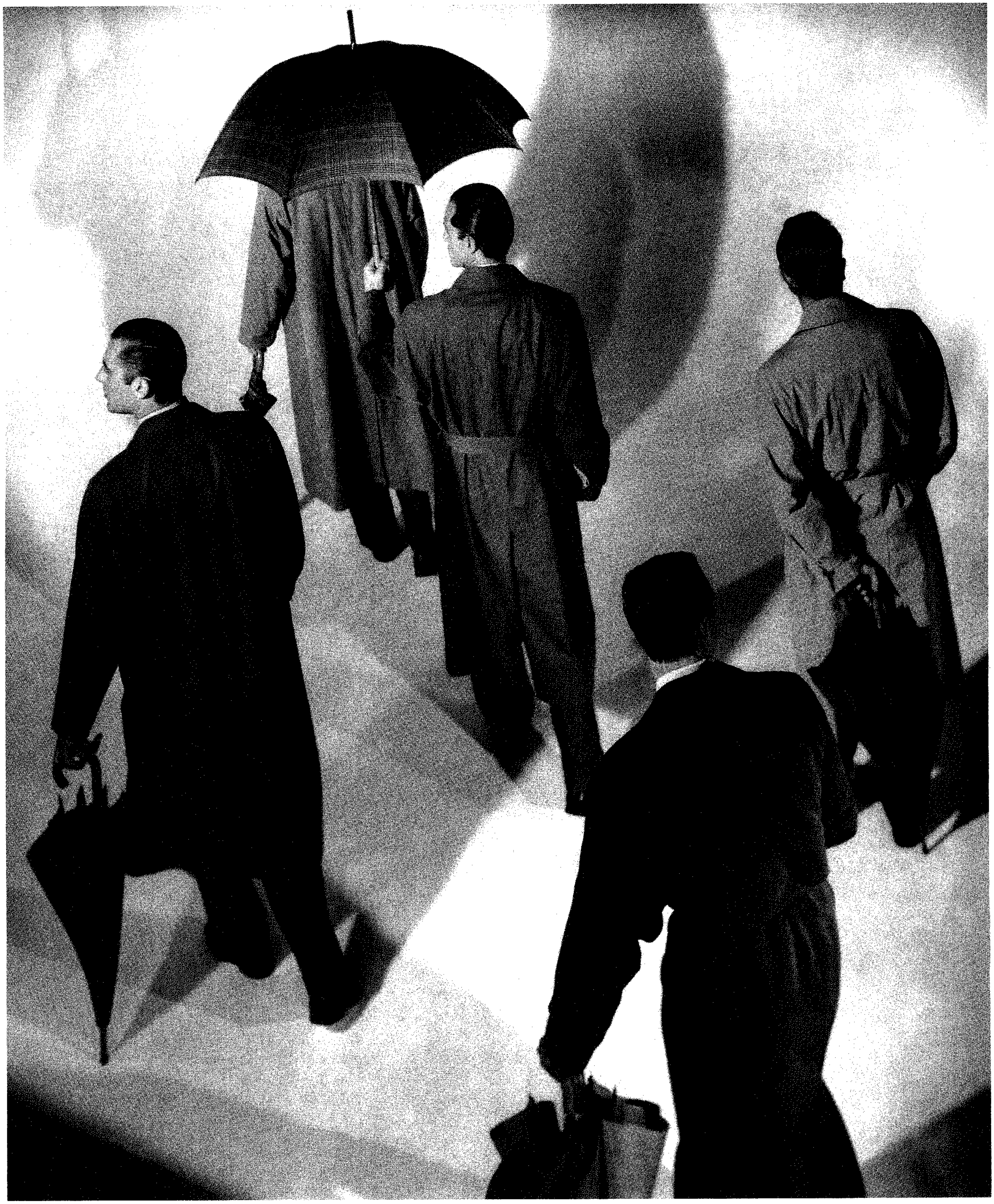

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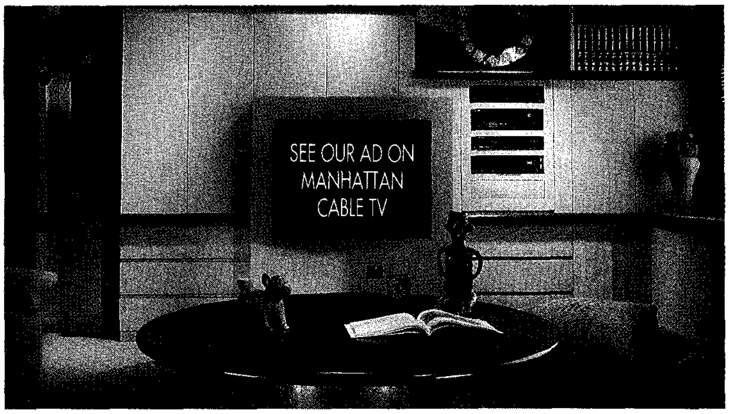

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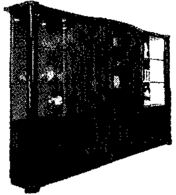

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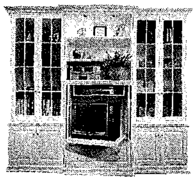

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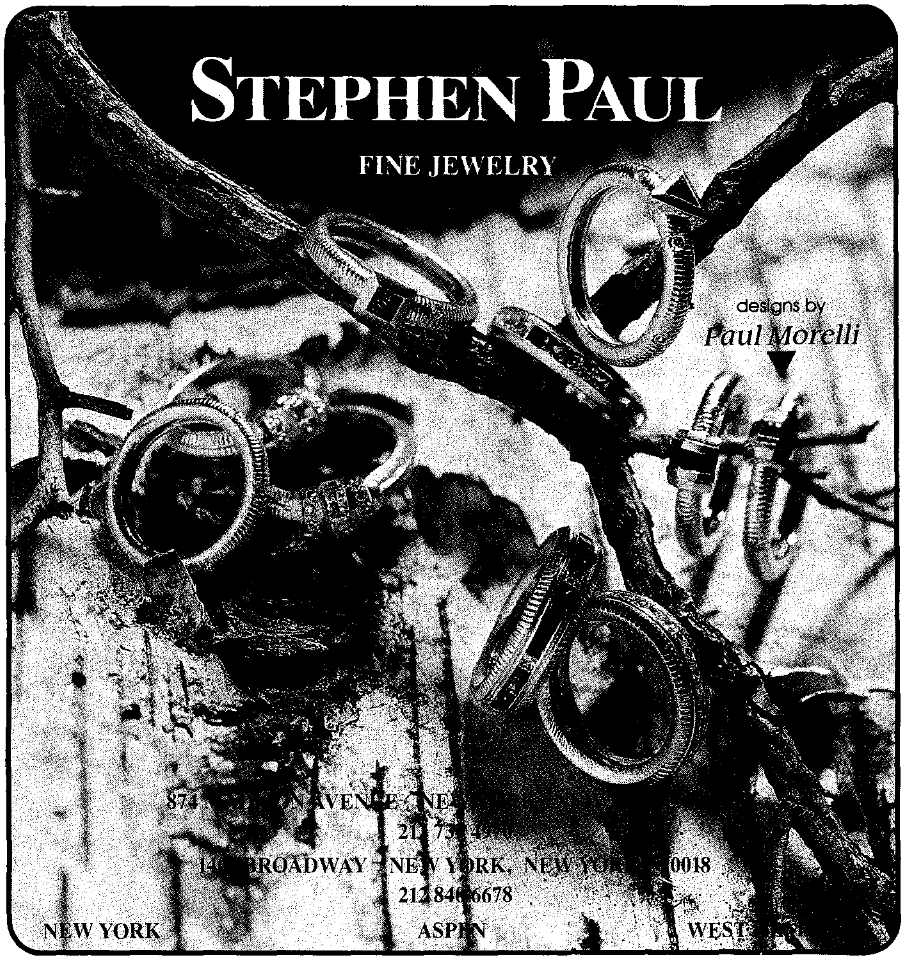


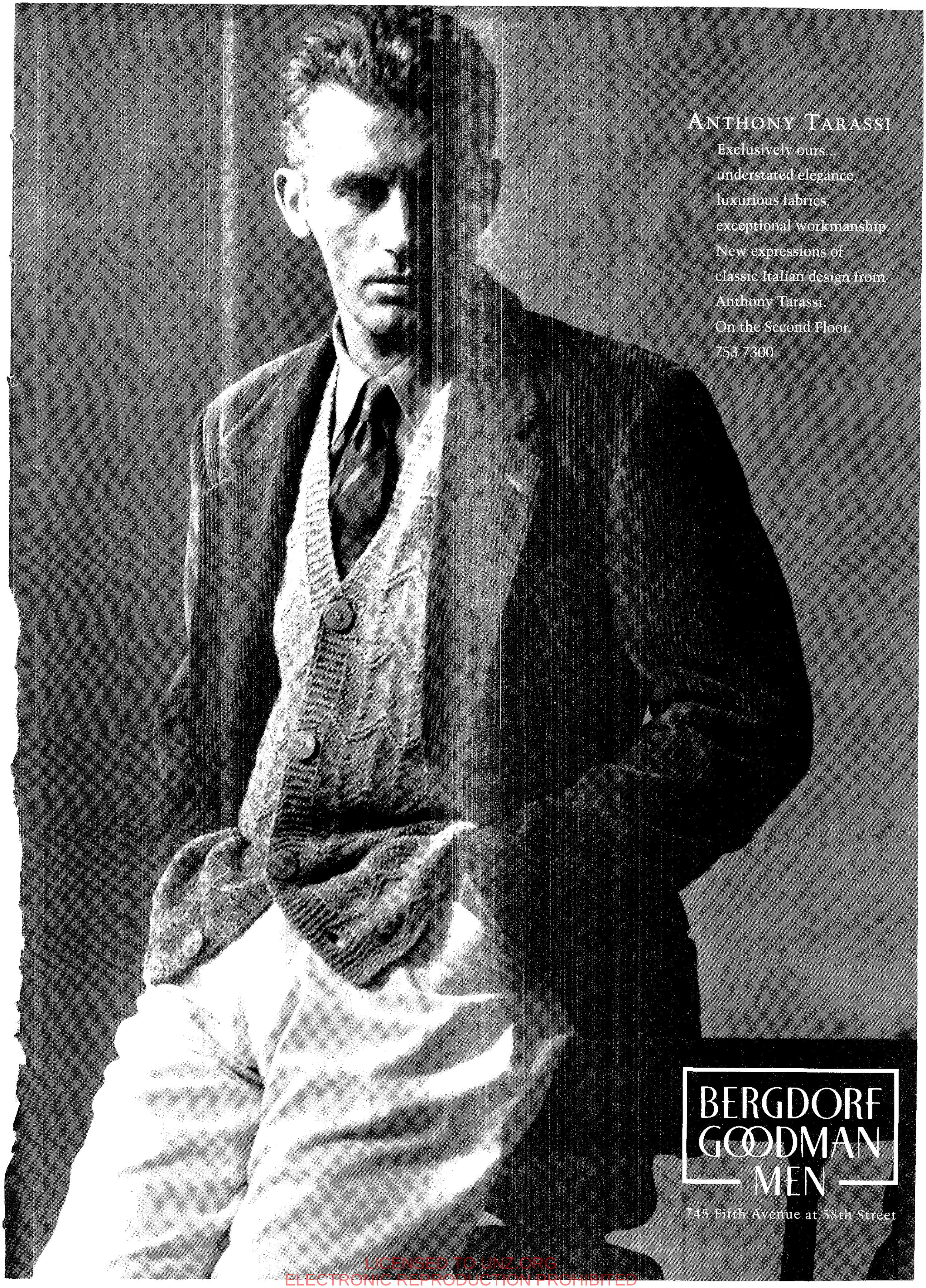
BETWEEN THE LINES

STREET SMARTS

MICHAEL DALY RETURNS TO THE PAGES OF *New York* this week to cast his singular eye upon the city in a regular column, "Cityside" (page 18). Daly, 40, a contributor to the magazine since 1981, has been on leave to write a novel. A reporter of rare skills and a great writing stylist, Daly will cover the New York streets in all their gritty variousness. "People worry a lot more about what's going to happen to them walking down the street than they worry about what Oscar de la Renta is doing," Daly says. But the column will go well beyond standard street and police reporting: "It's not enough just to get a civil servant to tell you something before he tells someone else." This week's column is an example of what Daly is talking about. He returns to the subject of teenage "wolf packs," a phenomenon he first reported on in a June 3, 1985, feature article that prefigured the attack on the Central Park jogger nearly four years later. Over the years, Daly, who with his wife, Dinah Prince, and their three-year-old daughter, Sinead, lives in the Park Slope section of Brooklyn, has contributed many other memorable articles to the magazine. A personal favorite of his was the October 19, 1987, cover story, "The Fat Man," the saga of the 350-pound Irwin Schiff, a master con man until he was blown away in a Second Avenue restaurant. In reporting the piece, Daly got in touch with a South Carolinian who knew Schiff. When Daly identified himself as a writer for *New York* Magazine, the Southerner drawled, "Why would anybody want to name a magazine that?" Says Daly today, "That's what the column should do—show people why you would name a magazine *New York*." ▬

DALY: *A reporter of rare skills.*

Photograph by Brian Coats.



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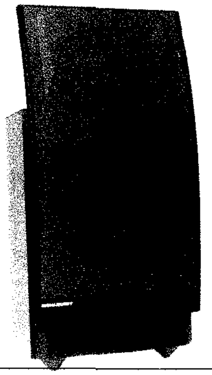

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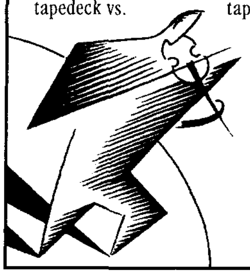

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LETTERS

'Times' Immemorial

EDWIN DIAMOND WAS MISTAKEN WHEN HE wrote that I am the "former" religion correspondent at the New York *Times* ["Old 'Times,' New 'Times,' " September 30]. Indeed, I am still writing about religion at the *Times,* which only goes to prove Diamond's point that you can write about the *Times* today—even criticize it—and still keep your job there. In fact, Arthur Sulzberger Jr. has been very enthusiastic about my examination of his faith and beliefs in my book, *The Search for God at Harvard.* He even came to the publication party, which was held last May at an Orthodox synagogue!

Ari L. Goldman
Manhattan

I WONDER IF EDWIN DIAMOND ISN'T BEING A little glib in contrasting Punch Sulzberger, an ex-Marine, and his fortyish heir apparent. The one time I talked with the elder Sulzberger (at a party many years ago), he asked me rather plaintively if I, like him, had been beaten up a lot as a kid. Unfortunately, I don't remember what prompted the question. I do recall thinking his nickname more appropriately might have been "Punched."

Jack Nessel
Manhattan

Bum Rap

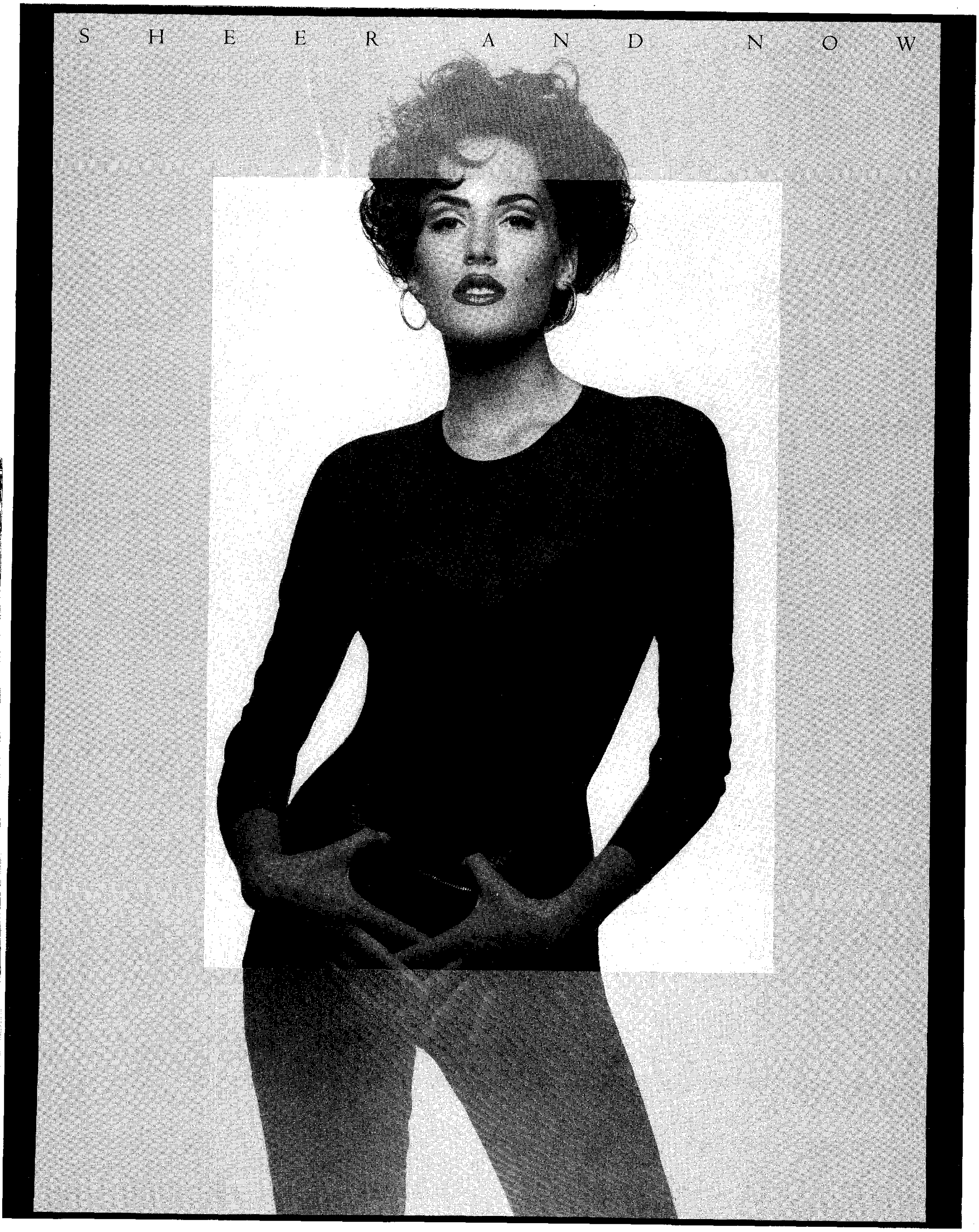
ON THE NIGHT MENTIONED BY ROSS WETZsteon at Chez Louis, Bill Liederman's mother brought her eighty-something cousin Hilda over to the table to introduce her to Mickey Mantle ["The Mick Hits 60," September 30]. The lady was delighted and exclaimed, "Oh, Mr. Mantle, how I loved going to Ebbets Field to watch you play!" Mickey thanked her warmly. An embarrassed Bill started to correct her but was cut off by the Mick, who graciously insisted that "if Cousin Hilda says I played for the Dodgers, then I played for the Dodgers." It is not just Mantle's amazing record but his kindness and lack of pretension that make him a hero in a world desperately short on heroes.

Susan Liederman
North Salem, N.Y.

Is Nothing Sacred?

AS ANYONE WHO MANAGED TO WADE through "Deadly Metaphors" can see, Joe Klein does not like Lubavitchers [September 9]. It's all in the adjectives he chooses

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*



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to use (and some of the nouns). The Caribbeans are described, in comparison to inner-city blacks, as "more conservative" and "homeowners" with "intact families." The Hasidim are "insular," "self-absorbed," and "not exactly ideal neighbors."

Adam M. Shaw
Manhattan

JOE KLEIN SAYS THE LUBAVITCHERS ARE NOT typical Jews, but the fact is, they are typical—as are all Jews—and the senseless hate that we know as anti-Semitism harms all Jews regardless of whether or not they are Hasidim.

Edward N. Gewirtz
Brooklyn

I'M OUTRAGED THAT THE CITY IS SPENDING taxpayers' money and police officers' valuable time escorting Rabbi Schneerson to his wife's grave. Let this man hire private security if he's worried about a "rival sect."

Meg Nickerson
Pittsburgh, Pa.

HOW CAN JOE KLEIN SAY THAT HASIDIC JEWS don't make good neighbors? Does he know anyone who was ever mugged by a Hasid? Or does he know anyone who is afraid to walk down a street where Hasidic Jews live? Get real!

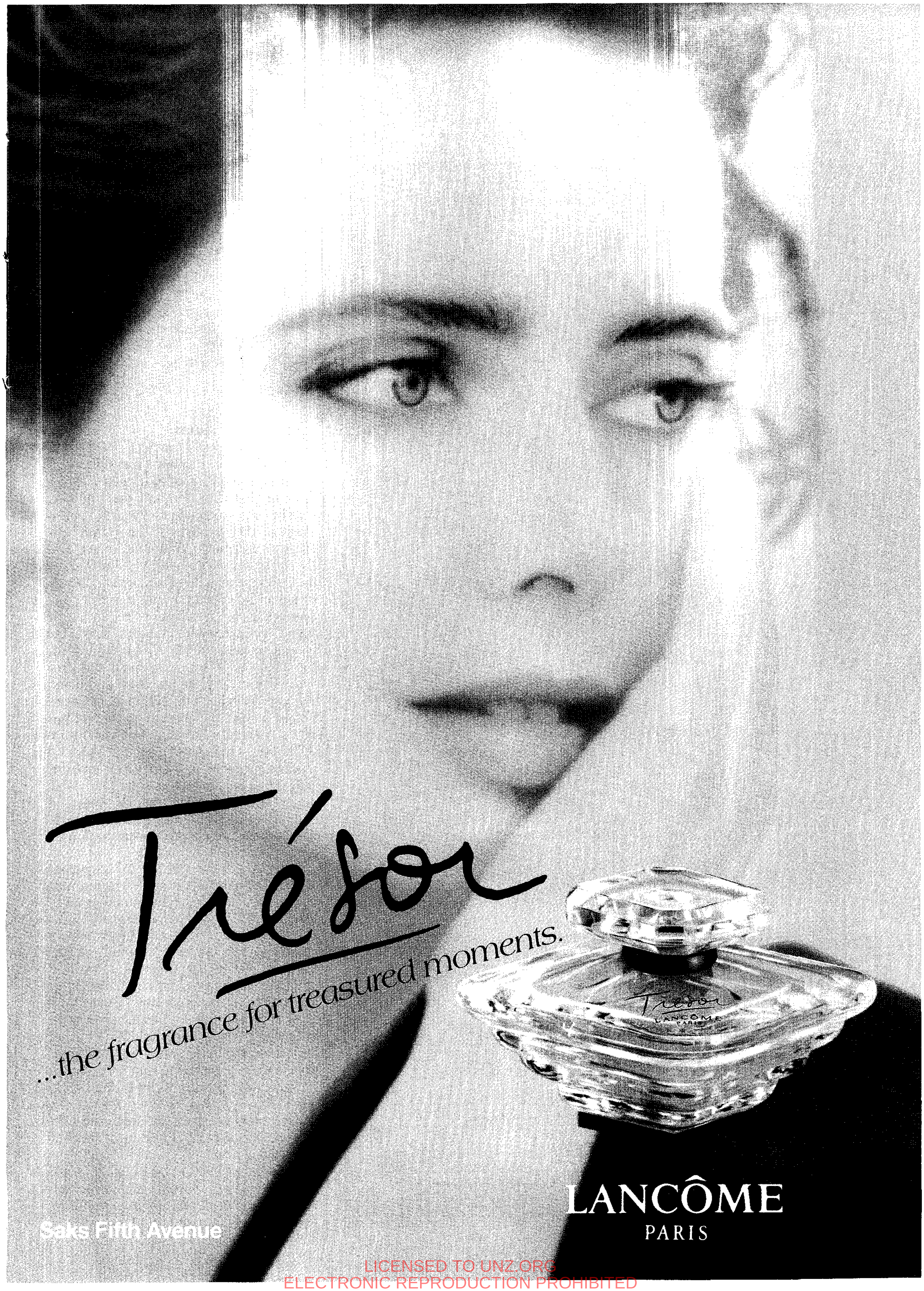
Zelda Josephs
Brooklyn

Avon Calling

AFTER READING THE FOLLOWING QUOTE IN John Simon's September 2 column, "Theater: London, Part I," I thought it necessary to point out a fact that seems to elude him: "Of course, [performing Shakespeare] requires . . . the melody of British English, which American speech sorely lacks." Since Simon seems to feel that the British are so superior, perhaps he should pay more attention to the research of the Royal Shakespeare Company's John Barton, which indicates that Elizabethan English sounded more like the language spoken in certain places in Appalachia than like contemporary British English. William Shakespeare spoke more like a hillbilly than like a member of the current aristocracy.

Steven Jay Cohen
Brooklyn

John Simon replies: We do not need John Barton to tell us what Shakespeare's English sounded like; Helge Kökeritz of Yale beat him to it long ago. Yes, Elizabethans sounded like hillbillies. But, as in music I don't feel we should go back to the fortepiano once we have the pianoforte, so in Shakespearean diction, after Gielgud, Olivier, Redgrave, et al., we would err to switch to Al Pacino and Dustin Hoffman, however much closer to Ap-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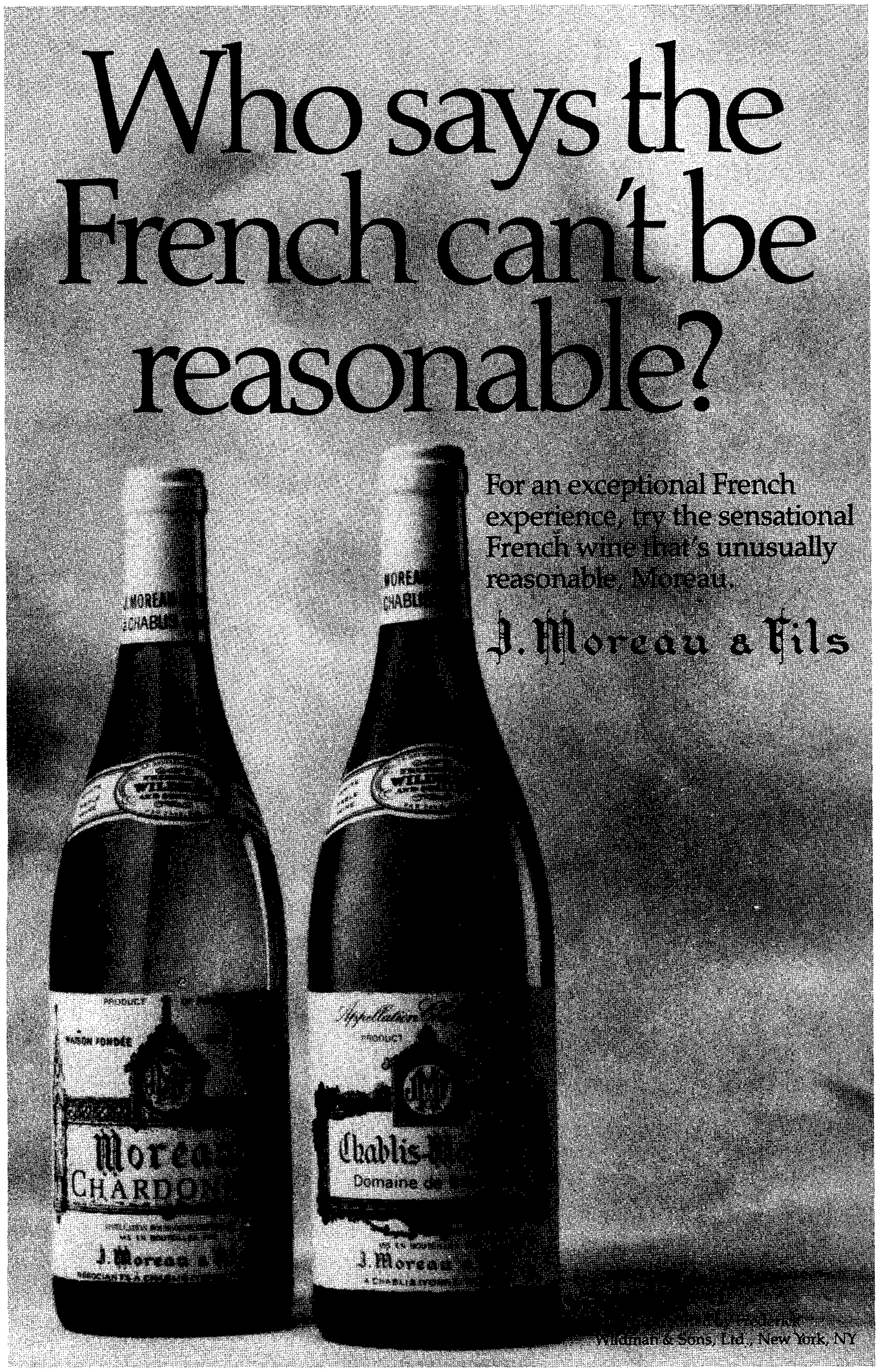
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palachia their sound may be. So much for a short answer. For a longer one, Cohen may consult my essay in *William Shakespeare: His World, His Work, His Influence* (John F. Andrews ed.), published by Scribner's in 1985.

Dennis Match

TONGUES WERE WAGGING ON EAST 27TH Street in Brooklyn when Laurie Skolnik married a rich, handsome stockbroker ["The Insider," by Dennis Levine, September 16]. I vividly remember my parents telling me with a mixture of envy and admiration that the "girl who made good" and her new husband were living in Paris. Oh, had I only known then what I know now—Dennis Levine is a thief. See, Mom: Money ain't everything.

Lynn Feldman
Allentown, Pa.

Any Tort in a Storm

IN PETER HELLMAN'S ARTICLE "SUE CITY" [September 16], there is a mention of my decision in the case of *Koskinas* v. *Boufford*. In that case, I found that the City Health and Hospitals Corporation, pursuant to the mandate of the Mental Hygiene Law, had an obligation to see that the residences into which it discharged mental patients were adequate and appropriate to their needs. I went on to say that even if the statute did not so require, "the social emergency emanating from the homeless crisis in New York called for this relief." Hellman concludes that this statement means "Do as I say, and damn the law." Such a conclusion is not warranted. I made that statement on the basis of an Appellate Division decision in another case, which held that a complaint on behalf of homeless mentally ill persons seeking residential care stated a viable claim. That court ruled that the homeless situation may well constitute "extraordinary or emergency circumstances" warranting judicial intervention.

Hellman also refers to the costs involved when the city is forced to pay negligence claims. As I have noted in published decisions, these costs could be substantially reduced if there was a change in the law that currently makes the city liable for injuries sustained by pedestrians who fall as a result of a defective sidewalk or snow. Surprisingly, if a person fell from uncleared snow or a hole in the sidewalk in front of the Waldorf-Astoria (which, like all abutting landowners, has a statutory obligation to keep its sidewalk in a safe condition), he could not recover against the hotel (unless it caused or created the defective condition) but could recover against the city.

For years, I have urged a change in the law to make an abutting landowner primarily responsible for injuries resulting from a failure to maintain its sidewalk in

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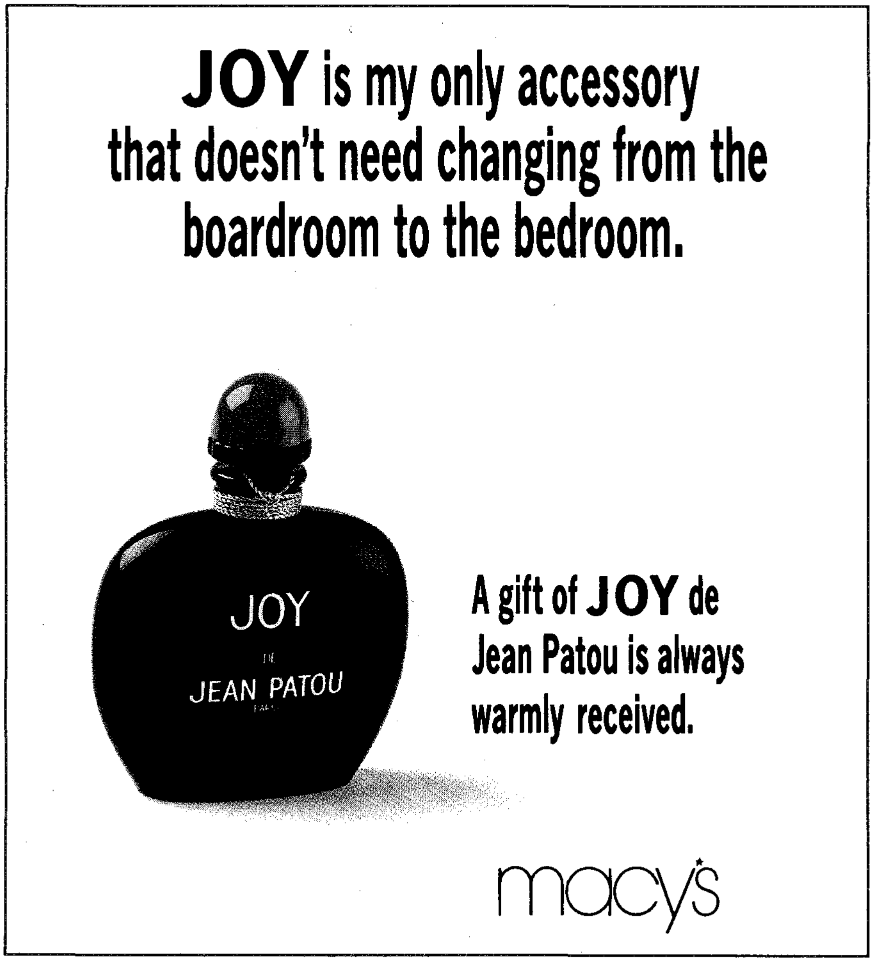
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the manner required by statute. This year, the city introduced such legislation in Albany. But informed sources have advised me that the city was not aggressive in seeking its passage. Although Hellman indicates that negligence lawyers have prevented tort reform, this was one reform supported by such attorneys.

Edward H. Lehner
Acting Supreme Court justice
State of New York
Manhattan

"SUE CITY," COUPLED IN THE SAME ISSUE with "The Urban Strategist: Who—Me?" [by Cynthia Penney], represents the height of journalistic irresponsibility. Advising people how to avoid their civic duty to serve as jurors and referring to a jury as "clowns in a box" hardly constitutes intelligent discussion or criticism. Sure, there are abuses, but Peter Hellman failed to point out that though those "clowns in a box" found the city 35 percent at fault for the police officer's accident, they found *him* 65 percent liable, reducing any award he might ultimately get by that percentage.

David B. Golomb
Attorney
Manhattan

A SIMPLE STROKE OF THE PEN COULD TURN the tables on the overreaching litigants. A law stipulating that all punitive damages be paid to the state instead of to the plaintiff would accomplish this purpose. First, it would eliminate the motive to obtain payment above and beyond monetary compensation for actual injury. Second, as those bent on using our courts for personal enrichment learn that the court door has been shut to them, the bottleneck would be eased, and those simply seeking compensatory damages would gain prompt entrance. Punitive damages—which until now have been paid to the plaintiffs—would instead be paid to the state by those found to have caused intentional injury. With fewer cases to be tried, the city and state would also save on court-operational expenses.

David Weinkrantz
Brooklyn

Martha Stew

RHODA KOENIG'S REVIEWS ARE USUALLY quite reliable, but in her review of *Martha: The Life and Work of Martha Graham* by Agnes de Mille, Koenig states that this book "suffers from her [DeMille's] being a dancer and choreographer rather than a writer" ["Books: Dancer in the Dark," August 19]. DeMille is a brilliant writer—one of the best there is—and she has been a brilliant writer for 40 years. Just read her other books.

Patrick O'Connor
Killington, Vt.

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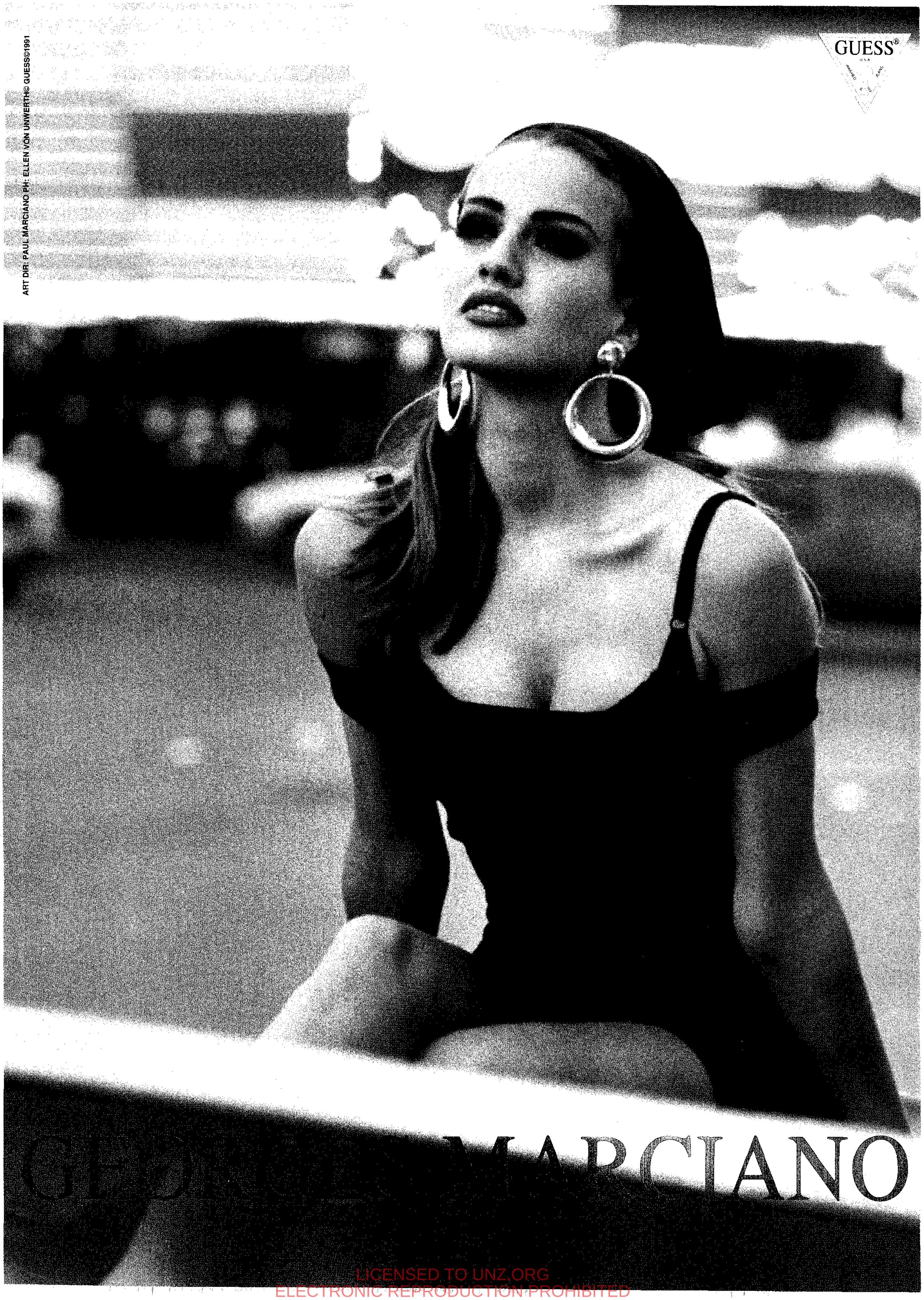
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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

RELOCATING LE CLUB...HIGH-END ANXIETY...CONDÉ NAST NEWS...HOMETOWN HECKLER

LE CLUB MAY GET A PLAZA SUITE

It could become harder to get into the Plaza. The venerable hotel—recently envisioned by owner Donald Trump as a condominium complex—may see a members-only club opening on its main floor next year. An insider says Trump, who belongs to Le Club, expects to sign a deal for it to move from its East 58th Street townhouse into space now occupied by Maison Mendessolle. The store will be vacating the Plaza by December 31.

Le Club was once the place to be seen, and its members have included Jacqueline Onassis and Roone Arledge. A source says Le Club owners have also talked to other possible landlords, including the Pierre. "I'm not prepared to comment," says Trump.

"There are still some discussions going on," says Le Club president Jeffrey Silverman, "but it is my view nothing will come of them."

SPAT IN THE HAT: SOLVING FOR *X*

Two groups of young New Yorkers have a different idea about what the letter *X* stands for.

Baseball caps sporting a large *X* have been selling briskly around town in anticipation of Spike Lee's upcoming movie, *Malcolm X*. They closely resemble the hats worn by students at Xavier, a private Roman Catholic high school in lower Manhattan. "The Malcolm X hats are black and white, and the ones from Xavier are maroon with white and blue, but there's been confusion between the two," according to one source, who says that police are looking into an incident in which a student wearing an Xavier hat was accosted by Malcolm X admirers. Says the source, "He was a white kid, and they wanted to know what he thought he was doing wearing a Malcolm X hat."

"[The Malcolm X caps] have become a real fashion statement," says another source. "Any guy with an ounce of style is wearing them." Frank Gregory, the dean of students at Xavier, says he's heard of no incidents, but adds, "Xavier was founded in 1847. We've been wearing *X* on our caps since before Malcolm X was born."

SPIKE LEE

TOWNHOUSE MARKET FACES TOUGH TIMES

Co-ops and condominiums aren't the only properties going under the gavel. A luxury Upper East Side Georgian-style townhouse is being auctioned off next month. The five-story building with seven fireplaces, at 157 East 63rd Street, had been put in the "recession-proof" category by some real-estate types. The owners—Grey & Company—have had it on the market for several years at $4.85 million; the minimum bid will be $2.16 million.

"It's expensive for the owners to carry," says Steven Good, of Sheldon Good & Co., which is conducting the sale. "As far as we can determine, it's the first time a trophy property like this is being auctioned off outside of a foreclosure."

THE PLAZA

GAYFRYD STEINBERG TO EDUCATE *VOGUE*?

Gayfryd Steinberg may have a new career. The wife of financier Saul Steinberg has been talking to *Vogue* editor Anna Wintour about joining the staff, sources say.

"It's a definite possibility," says an insider. "She was in the offices the other day to talk about what, exactly, she would do." Another source says Steinberg, who last year resigned as president of the Friends of PEN literary group, wouldn't cover fashion or society but is interested in focusing on education instead. The source adds, "She's very committed to it. . . . [Saul Steinberg's] Reliance Group Holdings sponsors awards to honor outstanding teachers and principals."

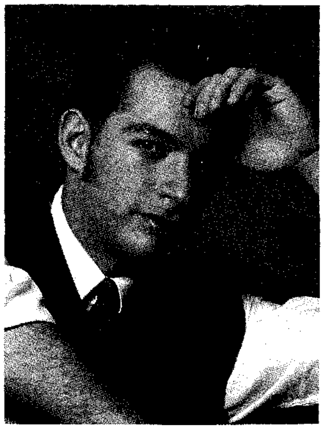
Gayfryd Steinberg had no comment.

CONNICK KNOCKS NEW ORLEANS

Harry Connick Jr. has hit a sour note with the people of New Orleans, his hometown. The crooner, who has been compared to Frank Sinatra, was recently quoted as saying that New Orleans "has become a disgusting city in the last few years" and that it "has the same value of Cuba as a place to visit."

Connick, who has a role in Jodie Foster's *Little Man Tate*, only made matters worse when he called a press conference to set the record straight. "I'm from this city," he said, "so if I say it's got a terrible crime problem, it has a terrible crime problem." Connick's father is the New Orleans district attorney.

The singer's spokeswoman said this time, Connick would have no comment.



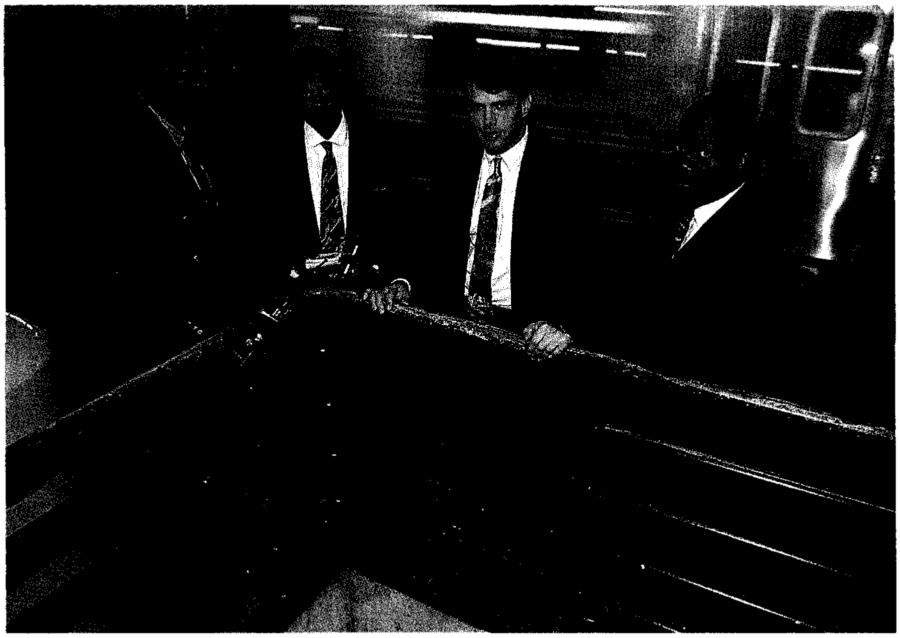
HARRY CONNICK JR.

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, E.J. Camp/Outline; center, Piero Guerrini/Gamma-Liaison; bottom, Andy Freeberg/Outline.

Cityside/Michael Daly

THE ELEVEN LEAST WANTED



POSSE COPS: *(Left to right) Olajide-Stuckey, Rodriguez, Dove, Miles.*

INSIDE A FEMALE WOLF PACK

THE SCHOOL GUARD WAS A MAN WHO OBserved proper procedure, and the shouts and screams from the hallway would just have to wait. He had a visitor's pass to complete.

"*Security!*" a voice cried.

"D...O...V...E," the guard said.

Sergeant John Dove of Transit Central Robbery took the yellow slip, his name neatly lettered and correctly spelled. He suggested the guard might want to address the disturbance in the hallway, which was beginning to sound like a riot.

"I can only do one thing at a time," the guard said.

The guard turned toward the hallway, showing no surprise on seeing that a mob of boys was punching and kicking a girl of about thirteen. The attackers scattered, and the girl was left with her face bleeding, the front of her blouse torn. She was too stunned to think of pulling the ripped material over her frilly pink bra, and she stood as one indication why a student at Harlem's I.S. 136 might choose to travel with a posse.

Dove went on up to the school office, and the principal, Elizabeth Pruger, stepped out of a meeting. Dove explained that he and his detectives had come to pick up a crew of female students who had been implicated in four robberies over a three-day period. The victims included a pregnant woman who had been knocked down a flight of steps, pummeled, kicked, and whipped with a key chain.

"Do what you want," Pruger said. "I've got something big going on here."

Pruger returned to her meeting, leaving Assistant Principal Jorge Izquierdo to assist Dove and the detectives. Izquierdo took them to a vacant classroom, and Detective Manny Rodriguez wrote on the blackboard.

"AIM: WE ARE GOING TO LEARN NOT TO STEAL FROM ANYONE."

The detectives then set out to pick up the latest bunch of youngsters for what is known as a wolf-pack robbery. Some street historians believe that the first of these attacks may have occurred in the early eighties at a downtown nightclub called the Roxy. The dance of the moment was the cha-cha, and one night saw a line of young men from Brooklyn snaking round and round the dance floor, each with his hands on the shoulders of the person in front. They repeatedly passed a youngster who wore what was known as *much jewelry,* and the temptation became so great that a lead dancer pounced. The one behind him suddenly had a free pair of hands, and a chain reaction ensued that left the victim unable to identify his attackers as anything but a blur of hands and feet.

Soon, the wolf-pack robbery was all the rage, and each night saw posses of young people prowling Manhattan for what was first termed *shopping* and later called *vicing* and *wiling.* They formalized their procedure, with the first to spot a promising target shouting, "*Baw!*" Another youngster had to second the motion by calling out, "*Set it off!*" whereupon the whole posse jumped in. Certain members specialized in such things as choking the "vic" and rifling his pockets.

The city police occasionally caught some of a crew in the act, but the rest of the robbers found they had little cause to worry unless the victim happened to be worthy of press attention. The arrest of one member was enough to clear a case, and performance among the city detectives was measured by clearance rates. Few squad bosses were likely to forsake open cases and incur overtime chasing crooks whose apprehension would not improve their standing. Exceptions came in such cases as the gang rape and near-murder of an investment banker in Central Park.

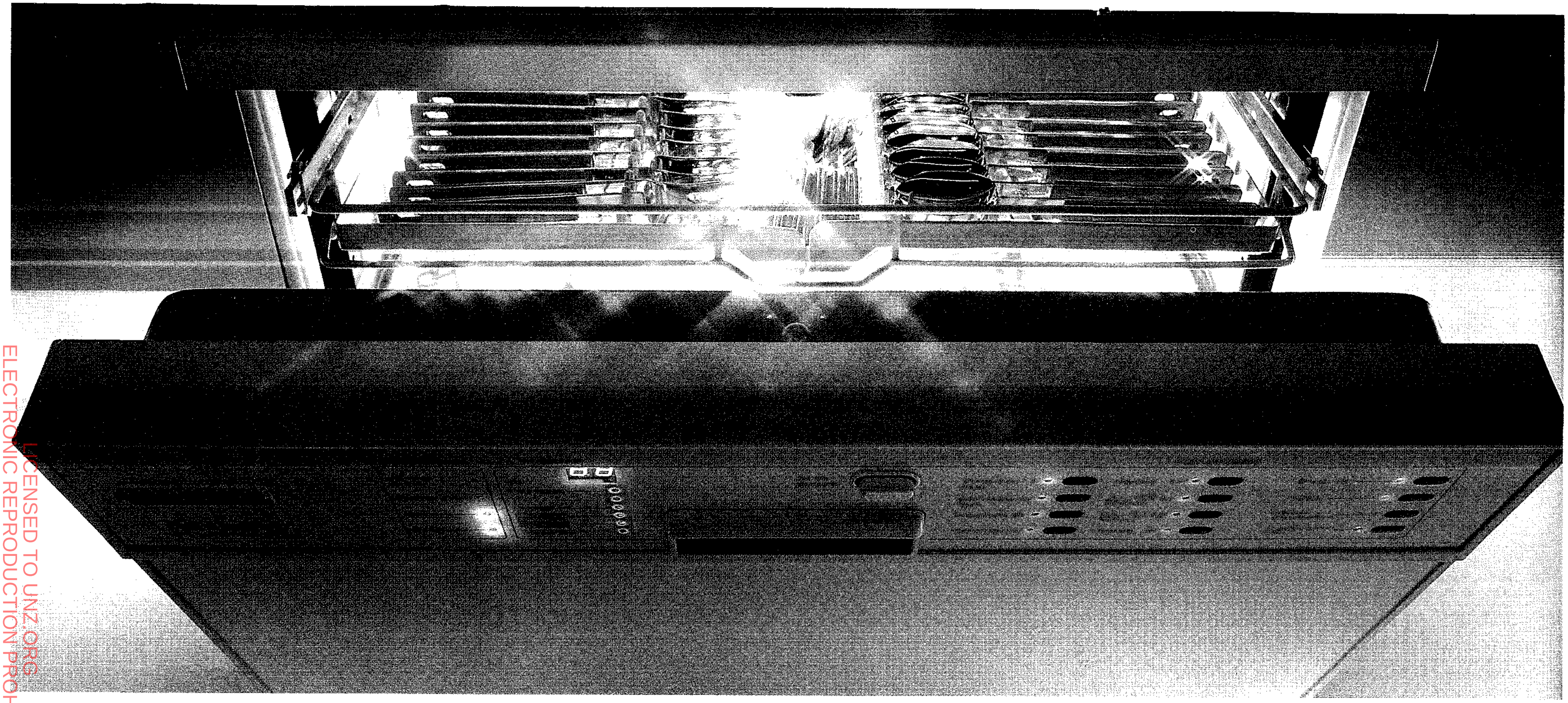
In the days that followed the case of the Central Park Jogger, the city police continued to go for the clearance more than the crooks, even with unpublicized murders of the sort they term *misdemeanor homicides.* The posses roamed the streets with no more fear than before, although the "revitalization" of Times Square did lead them to shift their primary hunting ground from midtown to Greenwich Village. They also staged the occasional robbery in the subway, and here they ran into a unit of transit cops who acted as if every victim worked at Salomon Brothers.

Since the previous summer, the transit Robbery Strike Force had taken upon itself to go after every member of a posse, no matter what the race or background of the victim. This included the case of a thirteen-year-old Hispanic girl who was stomped and sexually assaulted in a Harlem subway station just a few days after the Central Park attack. The next dawn saw transit detective James Nuciforo roust a fourteen-year-old named Melvin from his bed. Melvin confessed in his mother's presence to having joined a posse of females in stomping the girl. He intimated that he had committed the sexual assault only because the others had gone to the trouble of pinning the victim to the platform.

"Melvin, you going to make people think there's something wrong with you," the mother said.

Nuciforo and his unit went on to pick up all the other participants, including a thirteen-year-old who said her name meant "gift from God" in

Photograph by Ed Quinn.



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Swahili. She was friendly with some of the Central Park posse, and she took exception to the news coverage.

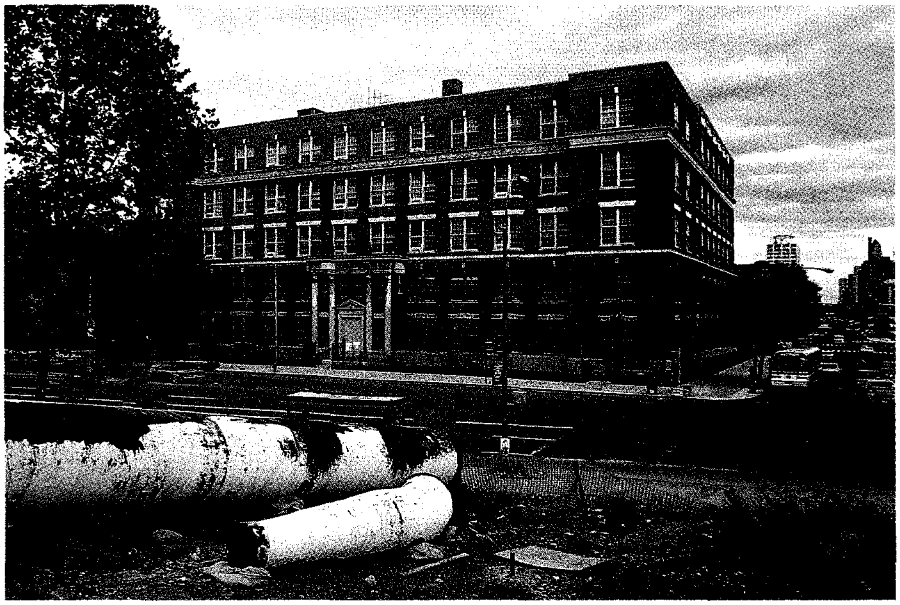
"It's not 'wilding,' " she said. "It's *wiling.*"

Gift From God had a semicircular scar from being bitten on the cheek and a line of stitches where a razor had sliced her ear in half. She was asked if the local boys liked girls who were hard.

"If you hard, you don't need boys," she said.

The attack on the Hispanic youngster never made the newspapers, though some girls attending Gift From God's school on the Upper West Side did manage to hit the front page when they went beyond robbery and sexual assault to sticking white women in the behind with pushpins. No such attention came to the posse of females from I.S. 136 who rampaged on the other side of town last March. They kept their spree to such things as stomping a pregnant woman, and most of them would likely have escaped arrest if they had stayed out of the subway.

By then, Chief William Bratton had taken over the transit police, and he was knocking the robbery rate down 15 percent in the subway at a time when it was on the rise in the street. Part of his strategy was to bring the Robbery Strike Force into the detective division's Central Robbery Squad and give it an official mandate to go after every perpetrator. This included the crew at I.S. 136, and to that end the detectives went from class to class, picking up one girl from dance and another from home economics. The suspects were all of an age that their identities were held confidential, including a husky girl who was found in shop, smoothing a piece of white pine she had cut in the shape of a swan.



"ANYTHING OF VALUE?": *The scene of the roundup, I.S. 136.*

"Who, me?" she asked.

"Drop the sandpaper," Rodriguez said.

The husky girl became arrest No. 27747 and joined the others in the vacant classroom. They were seated along the back and side walls and instructed to empty their purses and pockets. A twelve-year-old who would become No. 27746 proved to have some hairpins, a number of loose plastic beads, three pens, and a stick of Dial deodorant.

"I don't like to have a bad reputation of stinking," she said.

The detectives continued the roundup, and Assistant Principal Izquierdo escorted a trio of suspects from a math quiz. He asked a question that he may not have meant as it sounded.

"Do you have anything of value or just your books?" Izquierdo asked.

These three girls joined the others in the vacant classroom, and the gap-toothed fourteen-year-old who would become No. 27736 raised her hand.

"Excuse me, officers," she said. "Another girl's supposed to be here."

The detectives did indeed have another suspect, and they found her several rooms away studying fractions. She said nothing as she was taken from class and remained silent as the detectives prepared to take her down the hall. They paused when the teacher brought out a girl who looked remarkably like the first.

The second girl was a pretty thirteen-year-old, and she had come forward to say that there had been a mistake. She stood with her chin up and her eyes steady as she identified the one the detectives really wanted.

"Me," the second girl said.

Such a moment might have given the detectives pause had they not been required to break up a fight that spilled from a nearby classroom. That done, they took the second girl down the hall to become arrest No. 27745. The chairs were taken, so she perched upon a table at the front, saying nothing to her friends.

The ten other prisoners then overheard a detective say that this girl had turned herself in. She was hit from three sides by a great jeering howl of derision and her eyes dropped with her chin. She began to blink hard, seeming to do all she could not to cry.

"Quiet!" Sergeant Dove said.

Sergeant Dove was a muscular 200 pounds, but he might as well have been a wisp of wind. The girls carried on even louder until the gap-toothed No. 27736 intervened.

"He said, 'Quiet,' " she said.

The girls immediately hushed, and No. 27736 turned to Dove.

"It's quiet," she said.

The girl then loudly burped, and twelve-year-old No. 27746 said *eeeeew* and the girls exploded into laughter. The pretty No. 27745 was now staring at the floor and tapping her foot.

"I'm dumb, dumb, dumb," she said.

A distinct clicking sound signaled that the time had come for the handcuffs, and a doe-eyed thirteen-year-old who was No. 27748 held out her wrist.

"Please, can I go first, can I go first?" she asked.

The girls were cuffed wrist to wrist in groups of three, and the twelve-year-old No. 27746 went down to the street manacled between the gap-toothed No. 27736 and the doe-eyed No. 27748. They were all loaded into a van, and one of them called for the detectives to put on Kiss FM.

"Please don't turn that loud," the twelve-year-old said. "You're gonna make [No. 27736] dance."

The radio came on, and the gap-toothed No. 27736 did indeed begin to move to the music. She flailed her manacled hand, and the twelve-year-old winced as her own wrist was whipped one way and then another.

"When this is done, I'm moving to New Jersey," the twelve-year-old said.

The only other unhappy prisoner seemed to be the pretty No. 27745, who sat silent as those around her joked and giggled and bobbed to the beat. Even the loudest ones hushed as the van pulled up to the subway entrance leading down to the underground headquarters of Transit Police District 3. An observer might have thought they had been sobered by the prospect of going to jail.

"They gonna stop *here*?"

"Right on the corner where the boys hang out."

"That's *Patrick.*"

"Please don't let us get out here."

The girls stepped from the van, and those who had a free hand waved to the boys standing across the street. The giggling started again as they went down the subway steps and continued as they

Photograph by Robert Mauss/Sipa.

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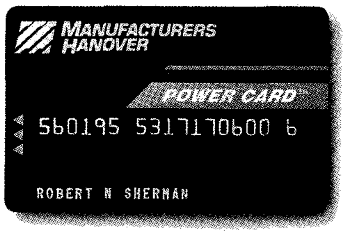
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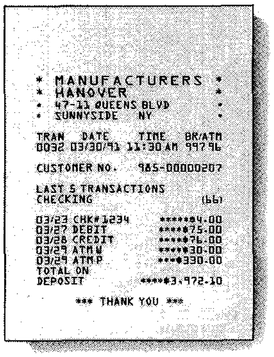

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03/29 ATM P        ****330.00
TOTAL ON
DEPOSIT          *****3,972.10

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```

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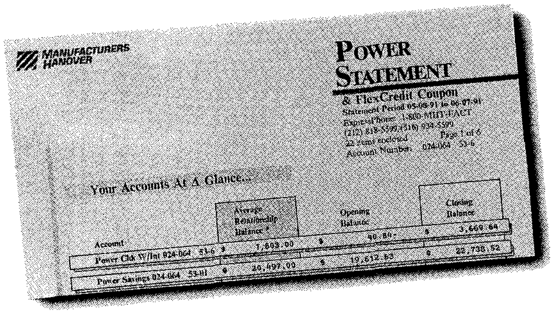
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were brought before the front desk.

The eleven prisoners then crowded into a clerical office that doubled as a juvenile room, and Detective Olajide-Stuckey proceeded to notify their parents by telephone. Olajide-Stuckey had just been transferred from the Joint Terrorist Task Force, where he had participated in apprehending four of the FBI's Ten Most Wanted. He muttered that the most desperate of those fugitives were nothing compared with these girls.

"That's because boys are scared," the gap-toothed No. 27736 said. "We're not."

The girl made a face of mock fear.

"I got jailaphobia!" she said.

"Your mother know you've been arrested again?" Olajide-Stuckey asked.

"I ain't supposed to be arrested again," she said. "What you let us out for, then bring us back?"

Olajide-Stuckey kept calling parents, and the twelve-year-old overheard him informing her family that she was a suspect in a robbery.

"What's a *suspect*?" the twelve-year-old asked.

"A suspect is a person that might have done it, and the victim is the person you done it to," the doe-eyed No. 27748 said.

The chatter then turned to the crimes that had brought them there.

"All I said was 'Do you want to get beat up?' " the gap-toothed No. 27736 said.

"She said no, and you said, 'F--- her up,' " the doe-eyed No. 27748 said.

"Just because I said that don't mean you got to do it," the gap-toothed one said.

Another girl, the immaculately groomed No. 27740, said she had only pushed the victim.

"You pushed her with your fist," the gap-toothed No. 27736 said.

"You didn't see nothing," the immaculately groomed one said. "You were busy beating somebody else up."

The immaculately groomed one lowered her voice.

"That pregnant lady in the beige coat got hit in the face with a book bag," she said.

"No, it was blue," the husky No. 27747 said. "I hit a lady with a *blue* coat."

"Why you hit that lady?" the twelve-year-old asked.

"Because I felt like it," the husky one said.

Some of the girls began entertaining themselves by making faces. The immaculately groomed No. 27740 managed to get the whole group's attention when she pinched her lips vertically and stuck out the tip of her tongue to imitate an intimate part of the female anatomy.

"Everybody's looking at me," she said.

"That's what they're supposed to do," the gap-toothed No. 27736 said.

By then, the first of the parents and guardians were waiting out by the front desk. The door to the juvenile room was closed, but they could plainly hear the raucous laughter from within, and that seemed to deepen their gloom.

In a back room, Detective Kelvin Miles and Detective Emilio Velez sat down with the soft-voiced No. 27726 and her parents. Miles read the girl her rights and asked her to write a statement. The girl thereupon turned to her mother.

GETTING TOUGH: *Chief transit cop William Bratton.*

"Mommy can't help you," the mother said. "You're my daughter and I don't know you."

The girl took up a pen and began to write. *"I am sorry for approaching the girl knowing that my friends were going to beat her up and rob her."*

"I know you're writing and all, but can I ask you is there a reason why all this is going on around you now?" the mother asked. "Is it something to do with your father?"

"No," the girl said.

"Me?" the mother asked.

The girl said nothing and capped the pen only to see that she had forgotten to punctuate the end of the last sentence. She added the period and then sat back.

The next girl was No. 27727, and her mother lumbered into the back room wearing pajamas. The mother began by demanding a detailed description of the incidents.

"Who got the property?" the mother asked.

"All of us," the girl said.

"Mind you own business," the mother said.

The mother raised her right foot, on which she wore a white sock and a scuffed black loafer.

"See this foot?" the mother asked. "Now you know why I keep it in your ass? You ain't gonna be alive for me to hear you tell the judge why I killed you."

Then came the immaculately groomed No. 27740. She kept writing her statement as her father apologized for sending her to such a school. He then laid a hand on her shoulder.

"What is the problem?" the father asked.

The girl looked up from the paper.

"[The other girls] don't care about anything," the girl said.

"Why?"

"Their minds are just turned off."

The mother spoke.

"Are they angry at something?" the mother asked.

"I guess so," the girl said.

"And you?" the father asked.

"I wasn't angry at anything," the girl said.

The girl and the father stared at each other. He pointed to the statement.

"Finish that," the father said.

The girl went back to writing.

"What did you get out of it, a gold chain?" the father asked. "I'll buy you a gold chain."

"I didn't take a gold chain," the girl said.

"Why did you attack them? What was the purpose?"

"Because they wanted to."

When the pretty No. 27745 came in, she sat erect, her hands folded in her lap. Her father took a chair to the side, still in his work clothes, a splash of orange paint on his shoulder, a putty knife sticking from his back pocket.

"[No. 27727] set it off," the girl said.

" 'It,' " the father said. "What's '*it*'?"

"I don't know," she said.

The girl's voice broke. She seemed again to be trying very hard not to cry.

"I didn't do nothing," the girl said.

"I want her to write the truth," the father said.

"That's a lot of writing," the girl said.

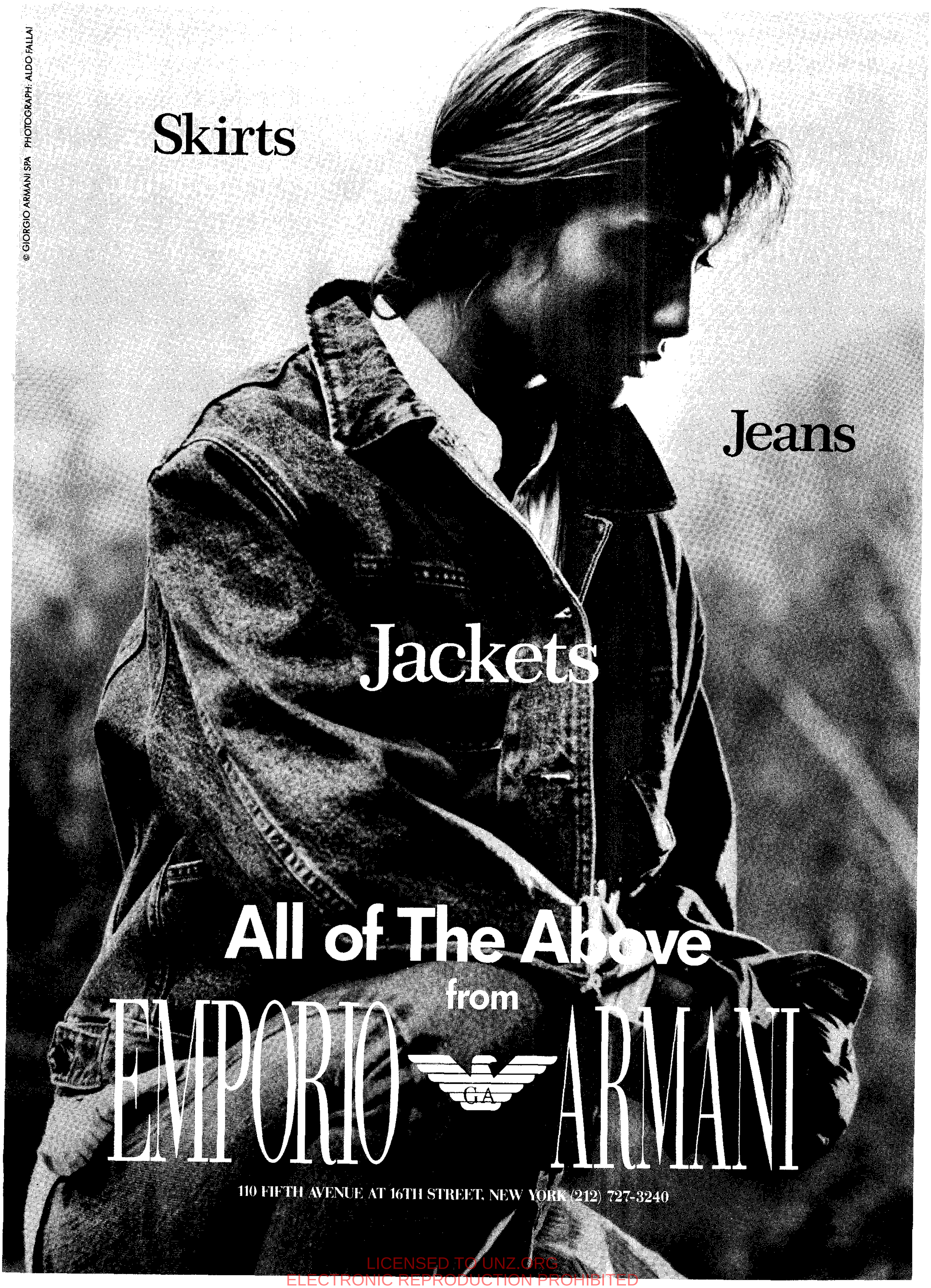
The words seemed to spill from the girl as she told her father how the detectives had come to the class and almost taken the wrong girl and how she had stepped forward.

"If you didn't do nothing, why did you say that you did it?" the father asked.

The girl went still, her eyes welling. Tears began to stream down her cheeks.

"I wasn't really there," the girl said. "I was just with them." ■

Photograph by Jonathan Fine/*Newsday.*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30 MINUTES

SELLING WITH INFOMERCIALS

ALTHOUGH THE 60-SECOND COMMERCIAL may be a thing of the past, infomercials—30-minute ads—are on the rise. Often masquerading as talk shows, infomercials usually run during the wee hours of the morning and supply viewers with an 800 number for ordering the featured product.

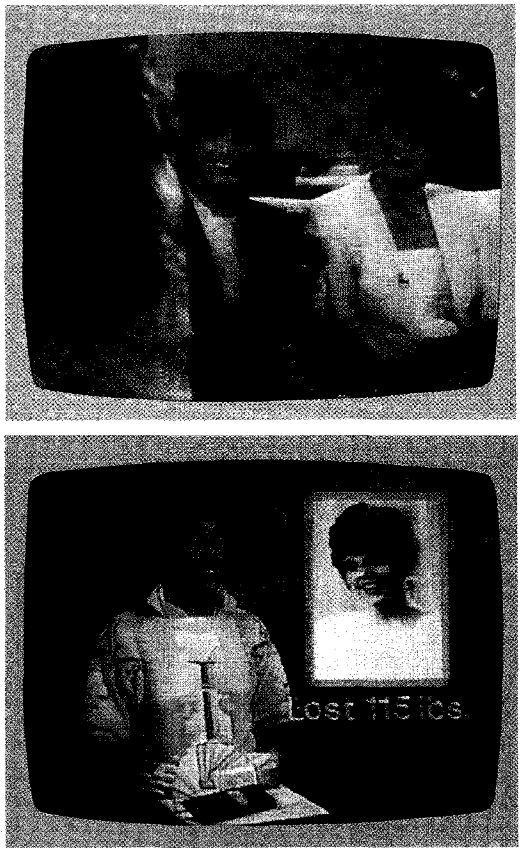
In one, "Amazing Discoveries"—modeled on *Donahue* and conducted by Michael Levey—two guests light a fire and cook a hamburger on the hood of a Rolls-Royce to prove how tough Auri car polish is. (The gambit has worked: So far, the sponsors claim, $20-million worth of wax has been sold.)

The shows push everything from real estate to self-help tapes and get-rich-quick schemes, from cooking appliances to remedies for hair loss and weight gain. LifeSign, a $79.95 computer, can help you quit smoking, promises one infomercial. Brain Supercharger self-improvement tapes (at $149.95 each) can raise your I.Q. and help untangle difficult love relationships, pledges another.

Victoria Principal and Ali MacGraw pitch skin-care products and makeup; actress Brenda Vaccaro swears by Ellen Kreidman's romance cassettes; and onetime Charlie's Angel Shelley Hack pushes a makeover video. Jessica Hahn wants you to dial a 900-number dating service; former *Carol Burnett Show* co-star Lyle Waggoner promotes Oxy-White teeth whitener; and ex–Vikings quarterback Fran Tarkenton suggests spending $179.95 on Personal Power motivational tapes.

In just six years, these "long-form ads"—as Dick Kaylor, president of Synchronal, the largest distributor of infomercials, calls them—have become a $600-million business. By the end of 1992, says Kaylor, infomercials should generate more than $1 billion in sales. They're the fastest-growing segment of the $2.6-billion TV direct-response industry, which also includes two-minute ads and home-shopping networks. "First time through the 2 A.M. dial, you feel a bit like Rip Van Winkle," says Greg Renker, president of Guthy-Renker, an infomercial-production house in Palm Desert, California. "A major industry was born and grew to adolescence while most of America slept."

Infomercials got their start in 1984, when the government amended its 1973 guidelines limiting TV ads to twelve minutes per hour. At the same time, in the wake of broadcast deregulation, new cable and independent channels burst forth, hungry for programming and revenue. Infomercials provided both. At first they could be seen only late at night on local stations; now infomercials run on hundreds of independent stations and cable networks—including the Learning Channel, USA Network, Lifetime, the Family Channel, and Black Entertainment Television—and can be seen in the daytime, too. Ninety percent of National Association of Television Program Executives say they show some infomercials, and 50 percent say they expect to run even more.


Lost 115 lbs.

PITCHMEN: *Top, Ali MacGraw (right) for Victoria Jackson (left) cosmetics. Bottom, Richard Simmons.*

On Labor Day, Home Shopping Network launched a 24-hour channel devoted exclusively to infomercials and related programming. Some of its 50 different half-hour shows are traditional infomercials; others—such as a daily three-hour live fashion show—integrate shopping into the program format. "We're also discussing with two major networks and a cable network the possibility of incorporating an hour of our programming into their daytime schedules," says Home Shopping Network Entertainment president Earl Greenburg. The networks, he says, are "receptive."

Fortune 500 companies are less so. "Some people say the audience is too small and that infomercials don't truly fill an information need, but the *Fortune* 500 are shying away because they don't want to associate themselves with our tarnished image," says Renker. "Most are skittish," admits Kaylor, who nonetheless believes that "once a few major companies take the plunge, plenty more will follow." According to Kaylor, AT&T is exploring infomercials, as are some insurance, car, financial-services, and travel companies. General Motors has run what it calls a "documercial" touting its Saturn car on Arts & Entertainment and VH-1.

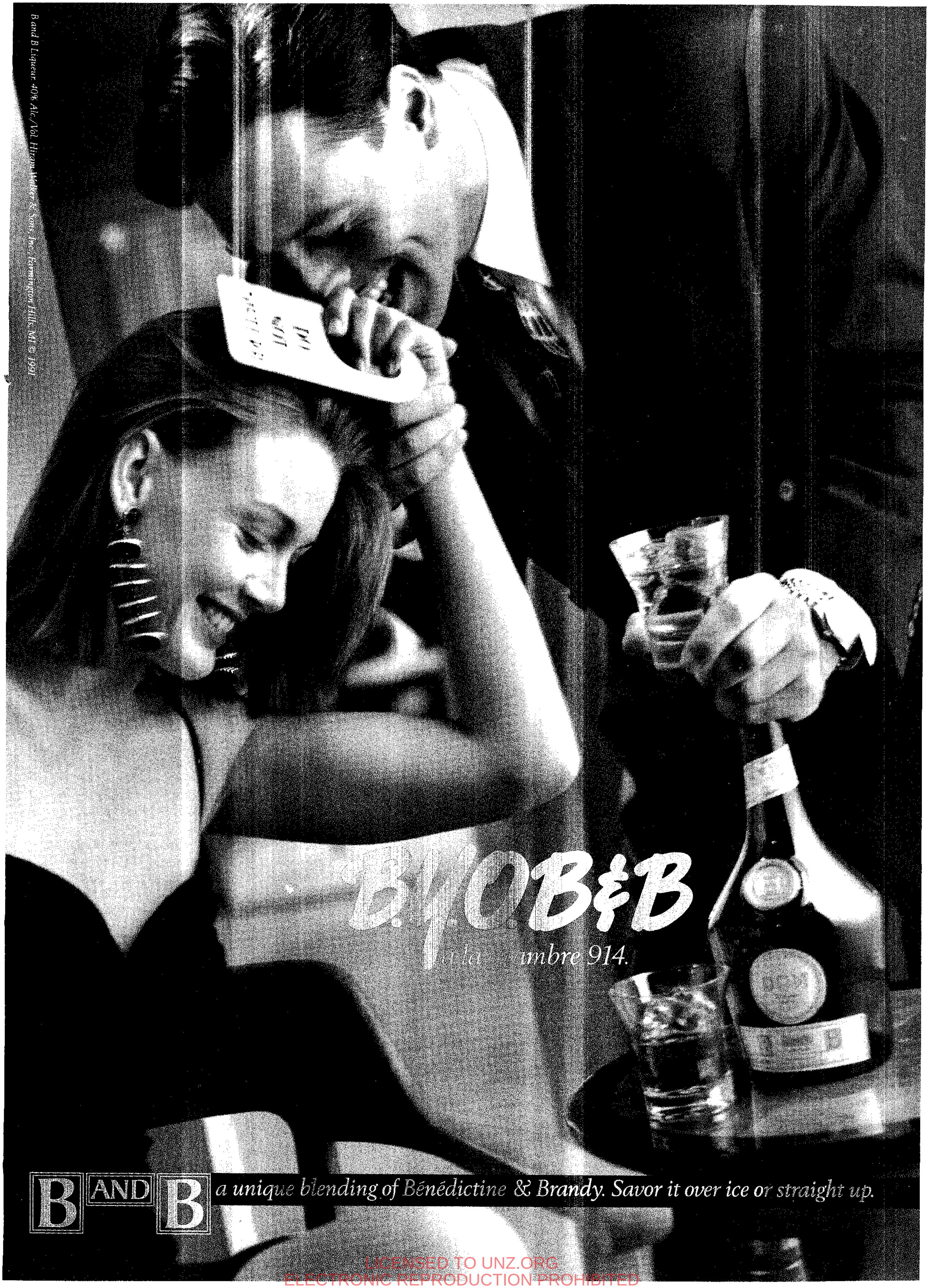
The economy may force marketers to change their thinking. Michael Drexler, worldwide media director at the Bozell agency, has discussed the cost-effectiveness of infomercials with several clients. "In an environment where budgets are tight, the networks are losing ratings, and editorial and advertising seem to be blending, we're looking at everything very carefully," says Rich Hamilton, media director at DMB&B. "These 'advertainments' offer an intriguing price-value relationship, but they're a very untraditional medium for image advertisers."

Who's buying? Renker says the target group has traditionally been perceived as "the *National Enquirer* audience," but Kaylor says Synchronal sells well to two-income households with educated 30- to 54-year-old parents. "You can sell a Smithsonian-type product by crafting your pitch," adds Renker. "Half the buyers of Personal Power tapes were in the top 20 percent of income in America."

Infomarketer distributors find undeveloped products and buy cheap "remnant" air time (which can cost from $500 for half an hour in the smallest markets to $40,000 in New York or Los Angeles), making these 30-minute ads relatively inexpensive. (Synchronal spends an average of $60,000 per show; Guthy-Renker, $175,000.) By comparison, the cost of producing a 30-second ad is about $168,000, not including the agency's commission. One Kitchenmate hand-mixer infomercial cost less than $50,000 to make and brought in $55 million in sales, says Renker.

"To make money, you should generate twice as much as you spend on media to

Photographs by Donal Holway.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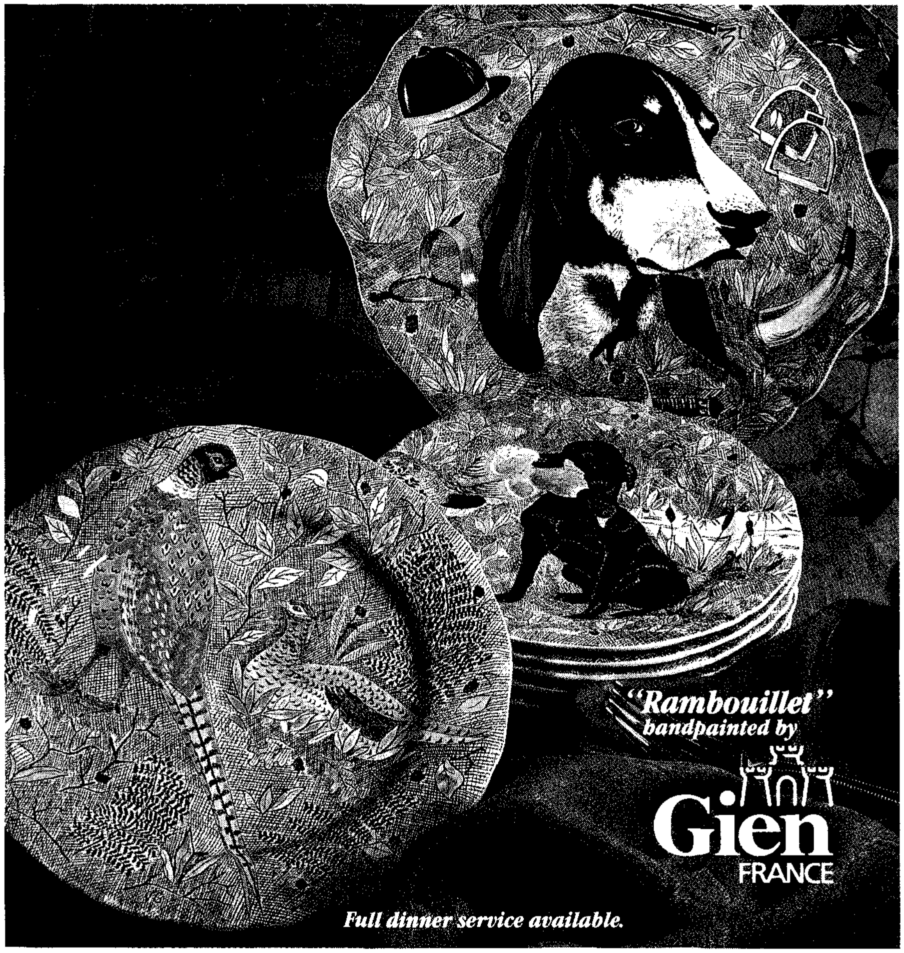

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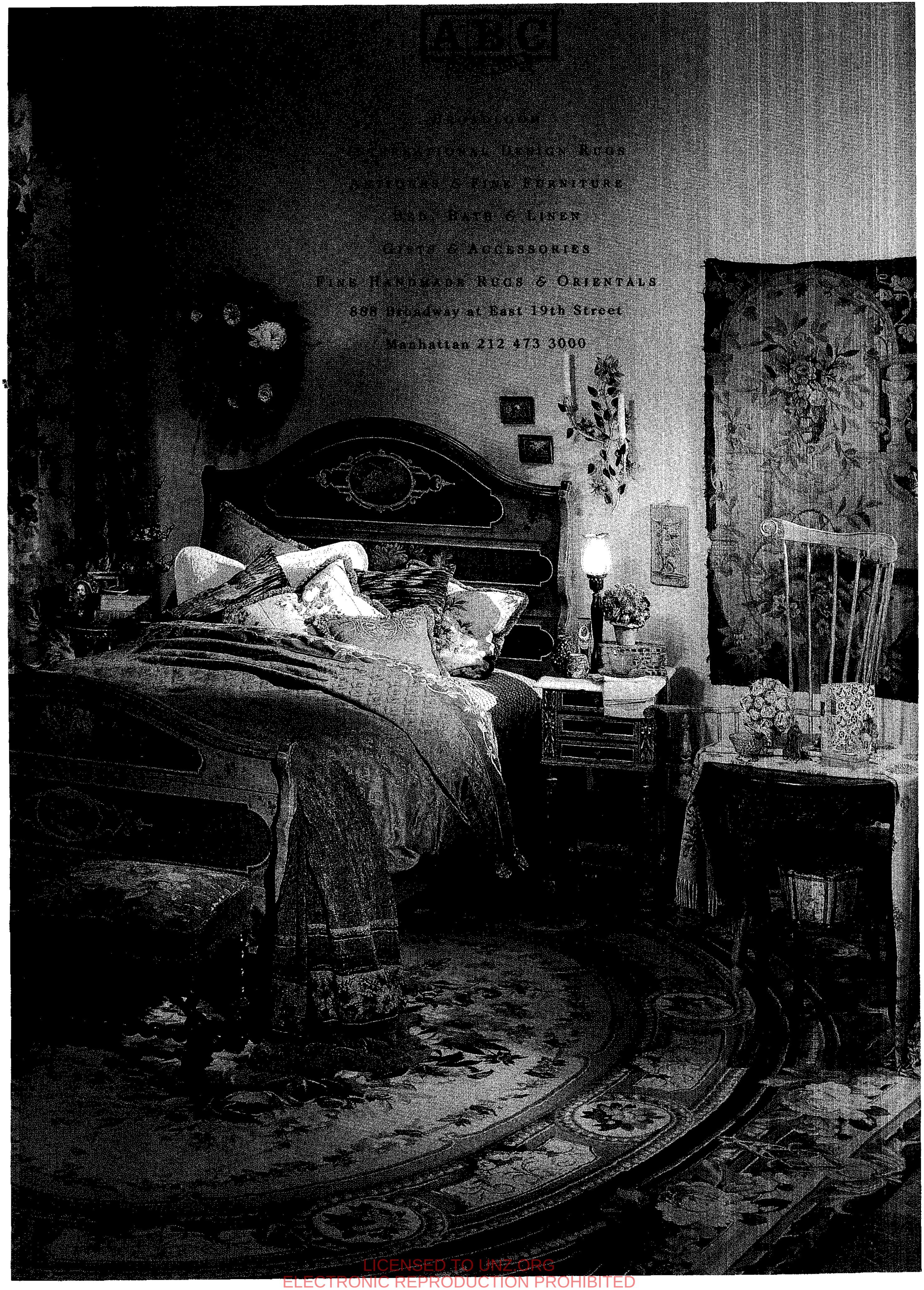
cover overhead, including a return rate of 10 percent," says Renker. Some have gone well beyond that. Richard Simmons's Deal-a-Meal has generated more than $80 million; Anthony Robbins's Personal Power has brought in more than $60 million; and the Neuro Psychology of Weight Control by Sybervisions has grossed more than $120 million. "Celebrity involvement often helps stave off the zapper," says Kaylor. Weight loss is the biggest category, adds Renker, followed by home and kitchen items, self-improvement programs, money-making opportunities, and a potpourri of whiteners and brighteners for your teeth, your car, etc.

Infomarketers can soon tell if they have a flop on their hands. Industrywide, some 85 percent of infomercials are failures, says Steve Dworman, editor of the fledgling "Infomercial Marketing Report." "Even the best categories have duds, but some almost never work," says Renker. "Back pain has always been a bust. So have improve-your-garden programs." *Animated Stories From the New Testament* were edited after viewers complained that the series depicted Jewish stereotypes. And *How to Raise Drug-Free Kids,* featuring Morgan Fairchild, Walter Cronkite, and Nancy Reagan, bombed "because it wasn't impulse-oriented," says Renker. "God forbid you offer a product that requires a little effort or more than 30 days to see results. Our audience wants instant, effortless success, fame, or beauty."

For a time, revenues plunged, and in the wake of the recession and bad publicity, many infomercials disappeared. The bad publicity was a result of the Federal Trade Commission's probe of several infomercials. It fined the Scottsdale, Arizona–based Twin Star $1.5 million for unsubstantiated claims about Y-Bron impotence remedy, Foliplexx baldness cure, and Euro-Trym Diet Patch, advertised during a show with Michael Reagan as host. The FTC also came down on TV, Inc., for claiming that its bee pollen prevents aging and various ailments, and JS&A Group in Illinois, for not identifying its infomercial for BluBlocker sunglasses as an ad. But since the self-policing National Infomercial Marketing Association was formed last year, it's been fairly quiet in Washington. NIMA guidelines call for onscreen identification of each program as a paid ad at the beginning and end of the show and at every ordering opportunity. Members agree to have products available and must offer warranties and money-back guarantees.

Business has bounced back, says Dworman. "Independent stations are clamoring for infomercials, and media costs are much lower this year than last." Everyone has discovered that they can make far more money through repeat business than through dissatisfied onetime buyers, says Renker. "Keeping customers is how you build your empire." ■



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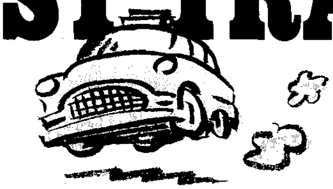

EDITED BY CHRIS SMITH

BRIEF LIVES

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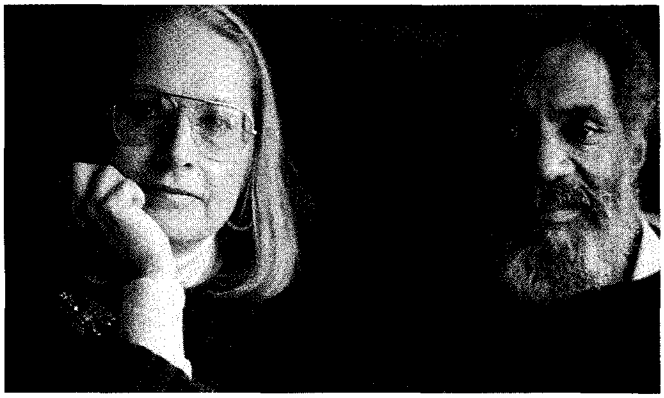
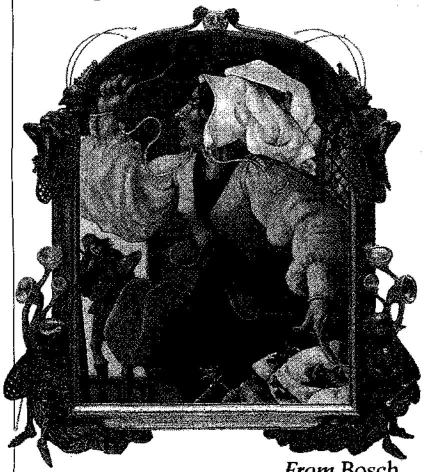


Diane and Leo Dillon: Teaming up for children's art.

‘WE GRADUATED FROM Parsons in 1957. This year, they gave us honorary doctorates in fine arts," says Diane Dillon.

"Yup, Parsons School of Design is where we met," specifies Leo Dillon. "We've been married, let's see, 1957. . . . "



From Bosch.

"We've stopped counting," explains Diane. "Thirty-four years? Something like that."

"Yeah, 34 years, something like that," echoes Leo.

Born eleven days apart, Diane and Leo Dillon, 58, have been completing each other's sentences—and each other's art—ever since their student days. Their long collaboration has resulted in a distinguished reputation as children's illustrators, the only in history to win back-to-back Caldecott medals, the Oscars of children's books.

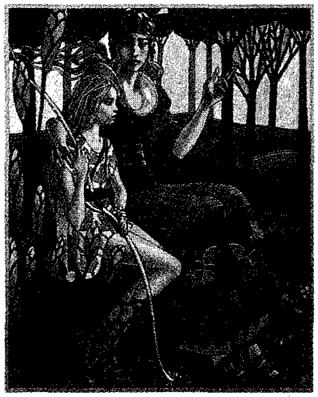
Working in their Brooklyn brownstone, the two have illustrated about twenty books that capture such diverse locales as Africa, Alaska, Japan, and Egypt. The Dillons credit their worldly touch and cultural sensitivity not to travel ("We never leave the house!" claims Leo) but to library research and their own relationship. "We're interracial," Leo says. "We'd like everybody to see themselves in a positive way."

This fall, two of their illustrated books, *The Race of the Golden Apples* (Dial; $13.95) and *Pish, Posh, Said Hieronymus Bosch* (Harcourt Brace Jovanovich; $18.95), are being released. The latter title refers to the medieval painter known for his religious depictions and near-demonic symbolism. An odd basis for a children's book? Diane elaborates: "Nancy Willard wrote a wonderful poem about Bosch's fictional housekeeper, who is going crazy with all these weird creatures that Bosch has created. Of course, we've portrayed it in a childlike way so they're all happy, funny little monsters."

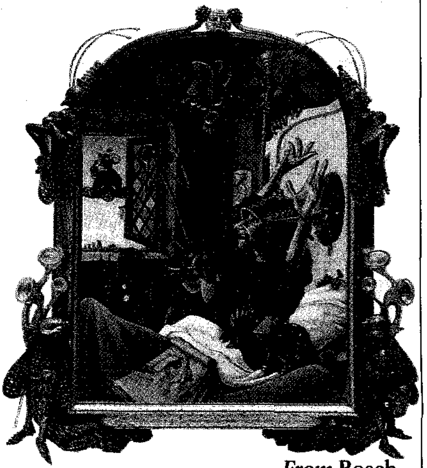
Leo takes up the slack. "We tried to work in the Flemish style Bosch worked in. It's a very intricate look. . . . "

"And to get that kind of rendering, we went to oil—the first time in many years," finishes Diane. Their son, Lee, 26, also did some of the painting and constructed the frames for each *Bosch* illustration.

The seamless fusion of the Dillons' conversation carries into their work process. "Whoever comes to the project first does the drawing, and then the other person will come along and work on that," Leo says. "And then one of us will start to paint it, and the other will paint on it as well. Everything you see is really a blending of two people."



From Golden Apples.



From Bosch.

"We call it the third artist," Diane says.

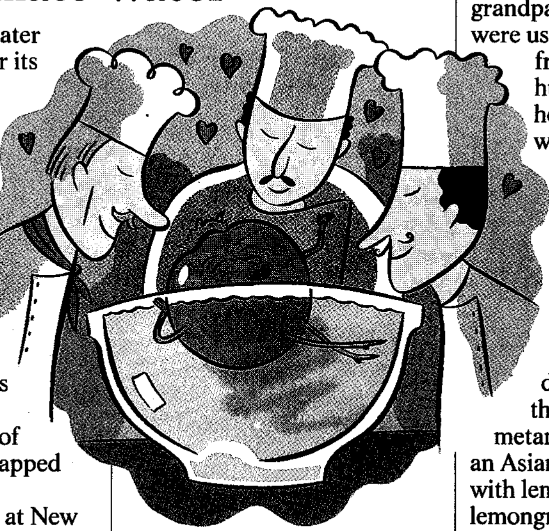
Yet for the third artist to emerge, two very separate egos have to compromise. "It's hard for artists to live together," Diane admits. "There are bad periods where a piece goes through a stage that you don't want anyone to see. There's this feeling then that this other expert in the house is going to criticize it. But these are problems we'll always go through. We understand them and live with it."

"In the end, it's a cooperative effort; you look around, you see success, and you say, 'Well, gee, something must be right,' " concludes Leo. And for once, Diane doesn't need to add another word. KIM C. FLODIN

Photograph by Pat Cummings.

CHOW

Attack of the Tomato Water



THE SUMMER OF 1991 broke records for heat, but on the hottest of these days, regular customers at Bouley in TriBeCa found an age-old natural effluence to be the coolest quencher. Not exactly a juice or a purée, tomato water has crept onto menus in posh restaurants around the country and has celebrity chefs vying for the title of creator.

Tomato water delivers a sharp burst of pure tomato flavor without the seed-spurting hazards of the fruit itself. Diners encounter it in everything from ice cubes floating in Bloody Marys to tomato jelly surrounding cold crab cakes. Although the method of preparation seldom varies, chefs are curiously oblivious of the derivation of the technique.

Alain Rondelli, the chef at the renowned French restaurant Ernie's in San Francisco, uses the water in a crab appetizer for its fresh perfume. He cuts and salts the tomato, purées it in a food processor, then lets the water from the crushed fruit drain through a cheesecloth for hours. Although Rondelli's been using the potion at his restaurant for a year and a half, he knows of no other chef who's tapped into the liquid flavor.

Across the country at New York's La Caravelle, Tadashi Ono can't remember when he began extracting water from the tomato, but he recalls reading about the techniques of the world-famous Swiss chef Fredy Girardet, who is famous for "spontaneous cooking." "We use the water for anything," Tadashi says. "As a sauce for fish, in salad dressing, or with a small dice of vegetables in broth."

"It's just like haute couture," says *Esquire* restaurant critic John Mariani, who has sampled tomato water in sundry forms across the country. "Suddenly everyone thinks Scottish plaids are a hit, but each designer denies being influenced by anyone else."

Only chef David Bouley admits that the process is very simple. "Everyone's grandparents' grandparents were using the runoff water from the tomato hundreds of years ago," he says. Still, Bouley won't disclose his own variation of technique and ingredients. "We're still playing with it," he says. He must be having fun, because in the two and a half years he's been draining tomatoes, the fruit has metamorphosed into an Asian-inspired flavoring with lemon, thyme, and lemongrass, a consommé served with grilled foie gras or salmon, and a base for vegetables.

How far can this trend go? Bouley sees few limits, especially considering the health benefits: "It seems to be a very concentrated source of vitamin C."

Maybe tomato vapor in the flu season? Robin Raisfeld

FOOTLIGHTS

MIRANDA WARNING

TO MOST PEOPLE, THE NAME Carmen Miranda evokes images of female impersonators in tall, citrus-laden headgear. To musician Arto Lindsay, however, Miranda was a gifted singer whose phenomenal popularity and tragic end call out for a remembrance of her life and music.

That's why you can find Lindsay, half of the pop duo Ambitious Lovers, busily putting the finishing touches on his musical revue *Carmen Miranda,* set to run October 23, 25, and 26 at BAM.

"There's not going to be a stage full of palm trees and bananas," Lindsay warns. There *will* be fourteen of Miranda's songs, performed by some of Brazil's most popular singers, including Elza Soares and Gal Costa, as well as Miranda's surviving sister, Aurora.

In what Lindsay calls "the theatrical part of the evening," he and three other cast members, including Laurie Anderson, will translate lyrics, reenact events from Miranda's life, and provide commentary on the woman known as "the Brazilian Bombshell."

"Miranda was a major star in Brazil when the Shuberts brought her to the States to do a Broadway show," says Lindsay, 38, who grew up in Brazil. "But the movies made her a kind of caricature, and when she went back to Brazil for the first time, she was booed at her first show."

Rejected by her countrymen, the singer returned to America to resume her career but quickly spiraled into an unhappy marriage and a dependency on prescription drugs. She died of a heart attack in 1955, at the age of 46, after appearing in a strenuous dance number on the *Jimmy Durante Show.*

Lindsay will use Miranda's saga "to talk about what Hollywood can do to people and to reflect a little bit on the relationship between the two continents," but it will be Miranda's salsa-inflected music that takes center stage. "I want it to be the kind of show that can be a smash in Rio as well as in New York," he says. "There won't be a false note in it culturally either way." In other words, bring your own fruit. Jed Spingarn

Lindsay: Beyond the caricature Carmen.

Photograph by Frank Veronsky; stills by Photofest. Illustration by Seth.

BEHIND THE SCREENS

THE RUSSIANS ARE COMING BACK

Celluloid hero: Alexander Nevsky leads the charge.

WHEN RELEASED in 1938, *Alexander Nevsky*—the classic film collaboration of director Sergei Eisenstein and composer Sergei Prokofiev—was a hit, albeit a short-lived one. The next year, Russia signed a nonaggression pact with Hitler that mandated the suppression of *Nevsky*, a thinly cloaked piece of anti-German propaganda. As history goes, the Germans invaded anyway, and Eisenstein was quoted as saying, "*Now* my film has a chance of success."

He was right and he was wrong. During World War II, Russians embraced *Nevsky* for its patriotic story—the heroic Prince Nevsky repels a horde of Teutonic aggressors. But technically, the film was a mess: The available prints were of questionable quality. The soundtrack wasn't questionable. It was awful.

"No one was able to hear the finest film score ever written," says John Goberman, executive producer of *Live From Lincoln Center.* Until now: Goberman has resurrected *Nevsky,* and on October 25, he brings it to Avery Fisher Hall in a benefit for Lincoln Center. Seiji Ozawa and the Boston Symphony will perform the score with the 150-member Tanglewood Festival Chorus. "We're finally hearing what Prokofiev had in his head when he saw the images that Eisenstein made," Goberman says.

The road to artistic perfection has been a rocky one. Goberman began with Prokofiev's "Alexander Nevsky Cantata," part of every orchestra's standard repertoire. He determined that every musical theme in the film was in the "Cantata" as well—in a condensed state. "All we had to do was expand them back," he says.

Step two was contacting the Moscow archives, where, after plowing through the reams of pre-*glasnost* bureaucracy, he was permitted to strike two prints from *Nevsky*'s original nitrate. The third hurdle: putting the production together. Two tons of equipment—including an elaborate clock-and-colored-lights cueing system for the conductor—are necessary to keep everything in sync.

Goberman was amazed when the program's 1987 debut, in Los Angeles with André Previn conducting, went off without a hitch. He's even more astonished that in the 40-some performances that have followed, from London to Cleveland, not one conductor has botched it up.

"The great conductors love to do this," he says. "Vladimir Ashkenazy, Yuri Temirkanov, of course Previn and Ozawa."

Many expatriates, with fresh visions of the latest Russian power struggle in their heads, are expected in the *Nevsky* audience next week. They hurriedly bought their tickets last spring, even at $50 to $100 a seat, before the benefit sold out.

JEAN SHERMAN CHATZKY

PRICES

HERE'S WHAT IT COSTS TO fully enjoy football at home:

☐ Phone call to WFAN to voice opinion on Hostetler/Simms controversy, 25¢.

☐ Six-pack of Pabst Blue Ribbon, from Sloan's, 748 Second Avenue, $4.19.

☐ Powder-blue cotton-terrycloth bathrobe by Van Cort, from Woolworth's, 46 East 23rd Street, $24.99.

☐ Three orchestra seats to *The Secret Garden* for gridiron-weary wife and two children, at the St. James Theater, 246 West 44th Street, $180.

☐ One-day rental of a Zenith television with stereo sound and eight-foot-wide screen, from Columbus TV & Video Center, 529 Columbus Avenue, $385.

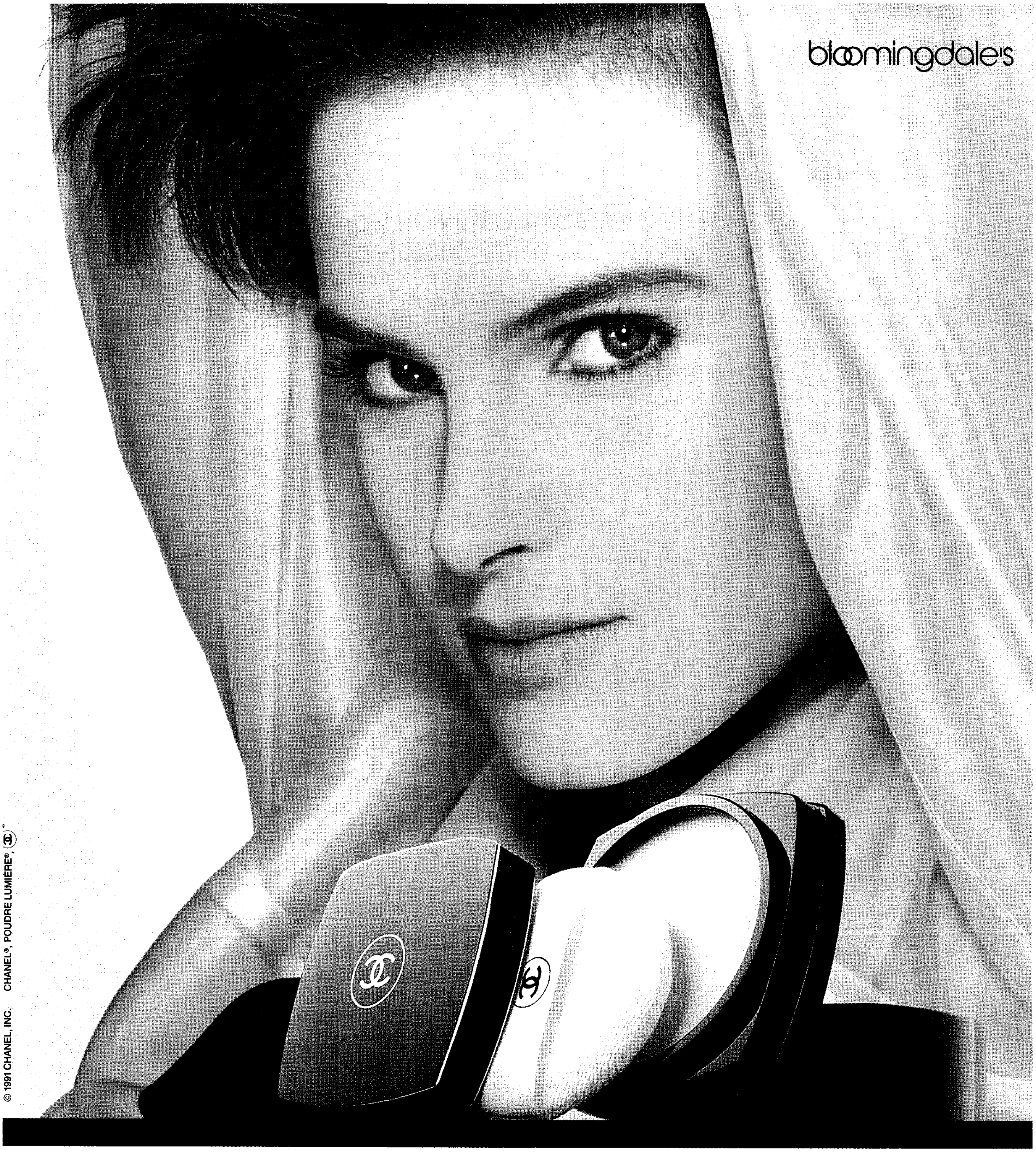
☐ "Big Man's Chair" recliner with rocker function, from La-Z-Boy Showcase Shoppe, Route 110, Farmingdale, New York, $1,000.

TWENTY QUESTIONS

1. HOW LONG WOULD YOU HAVE to be locked in the Biosphere II before those scientists started to look good to you?
2. What was Pee-wee Herman thinking about?
3. Whad wood habben if we ull tukked like Jackie Mason?
4. I don't have any brains or talent, either. Would Liz Taylor marry me?
5. Will *Donahue* ever do a show about normal people?
6. What ever happened to Stanley Siegel?
7. What kind of doctor did you expect would specialize in hemorrhoids?
8. Quick—whose side are we on, the Serbs or the Croats?
9. Are you telling us that Demi Moore had only one baby in there?
10. Why do they like to name cars after things that will hurt you?
11. What would you pay to see John Candy on a bungee cord?
12. Why does a fake Rolex cost the same on Fifth Avenue as it does on 14th Street?
13. Shouldn't Queen Elizabeth look happier?
14. Isn't it kind of silly to have to show a driver's license to prove you can buy liquor?
15. Who decided cable companies should be monopolies?
16. What are "degree days"?
17. Who says I don't understand sexual harassment, babe?
18. What kind of nut would say yes to an interview with Mike Wallace?
19. Am I on a speakerphone?
20. What do you call a Danish in Denmark?

JIM MULLEN

Photographs: top, courtesy of Corinth Films; bottom left, Archive Photos/Lambert. Illustration by Troy Thomas.


bloomingdale's
THE MOST FLATTERING LOOK SINCE CANDLELIGHT
CHANEL
INTRODUCES LIGHT-REFLECTING POUDRE LUMIÈRE PERFECTING POWDER

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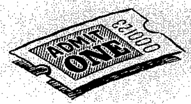
HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

TASTINGS

BY ALEXIS BESPALOFF

What better way to top off a holiday dinner (page 54) than with a glass of rich young port? Try Dow Vintage Character, Noval LB, Taylor Fladgate First Estate, or Warre Warrior (about $15 each).

TELEVISION

***A Woman Named Jackie:* "There was always in Jackie's public persona," writes John Leonard, "some Pop Art emptiness, like a Warhol portrait; and into these blank spaces we rushed to connect the dots of our own fantasies." So has NBC, in this six-hour mini-series. The Vassar days, the wedding in Newport, the pillbox hat—they're all here. (NBC; October 14 and 15; 9 P.M.)**

Alan Singer/NBC

ASK GAEL

Where do you go for Thai food near the Third Avenue flicks? Java, David Keh's "bistro of the South China Seas," has three Thai chefs and a Chinese one turning out the food of Burma, Sri Lanka, Malaysia, Vietnam, Indonesia, and Thailand in the tranquil space that was once Cafe Marimba. I like to share crispy calamari, Indochine duck with mint-chile vinaigrette, and poached salmon (ask for it rare) in torrid lime-chile broth. Entrées are $8.95 to $13.95.

Peter Freed

MUSIC

New York City Opera does the American premiere of *The Mother of Three Sons,* a dance opera conceived and choreographed by Bill T. Jones with music by Leroy Jenkins, on October 19.

Murray Perahia gives the second of three concerts devoted to Mozart on October 17 at Carnegie Hall, where the pianist goes solo, performing a collection of sonatas, dances, and shorter works.

SCENES

New York Wine Week: Twice a year, Alan Stillman, who owns Smith & Wollensky, the Post House, the Manhattan Ocean Club, and La Cité, introduces some of the world's top wines—from Spain and Australia to Washington and California—at his four restaurants. It's a swell and inexpensive way to sample several vineyards (a variety of wines are served free with lunch). From October 21 through October 25.

Anders Wenngren

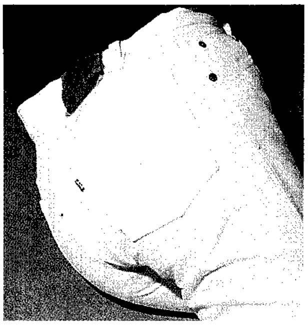
VIDEOS

***The Object of Beauty* ($89.95): Michael Lindsay-Hogg directed this froth about two expatriates abroad, starring John Malkovich and Andie MacDowell.**

***Switch* ($92.99): Ellen Barkin plays a man reincarnated as a woman.**

FASHION

Club scout: The look these days is white—not black or blue—jeans. They're worn with white socks, jazzy fifties-style shirts, and big black shoes—not, mind you, Dr. Martens, unless you're woefully out of date.


Gino Gareza

THEATER

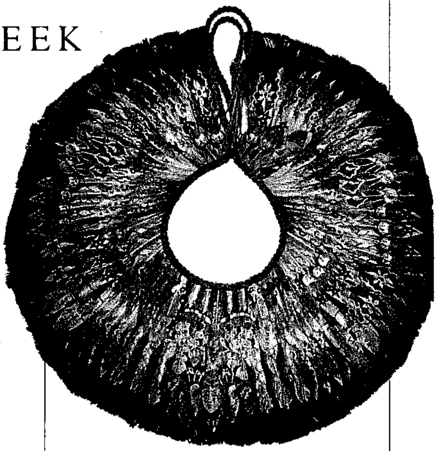
Dancing at Lughnasa: Luckily, Brian Friel's London hit about five Irish spinsters living in Donegal in the thirties has been brought over with the original cast. Now in previews.

RECORDINGS

***The Will Rogers Follies* (Sony/Columbia): Some of this may seem a tad corny, but so what? Will Rogers was as corny as they come. Most of it's great—you're right there with all those chorus girls thundering and tapping their way across the stage.**

ART

"The Collector's Eye": The American Craft Museum is sponsoring an entire weekend devoted to the art of collecting contemporary pieces of American craft. There's a benefit auction on October 17, a symposium on October 18—hold on, this one is led by Thomas Hoving—and a tour of well-known collectors' houses on October 19. For information, call 956-3535.



BOOKS

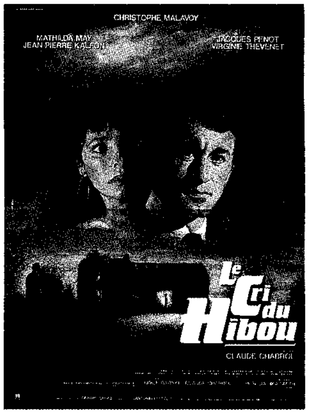
***The Journals of John Cheever:* Oh, what a paradise it *seemed.* (Knopf; $25.)**

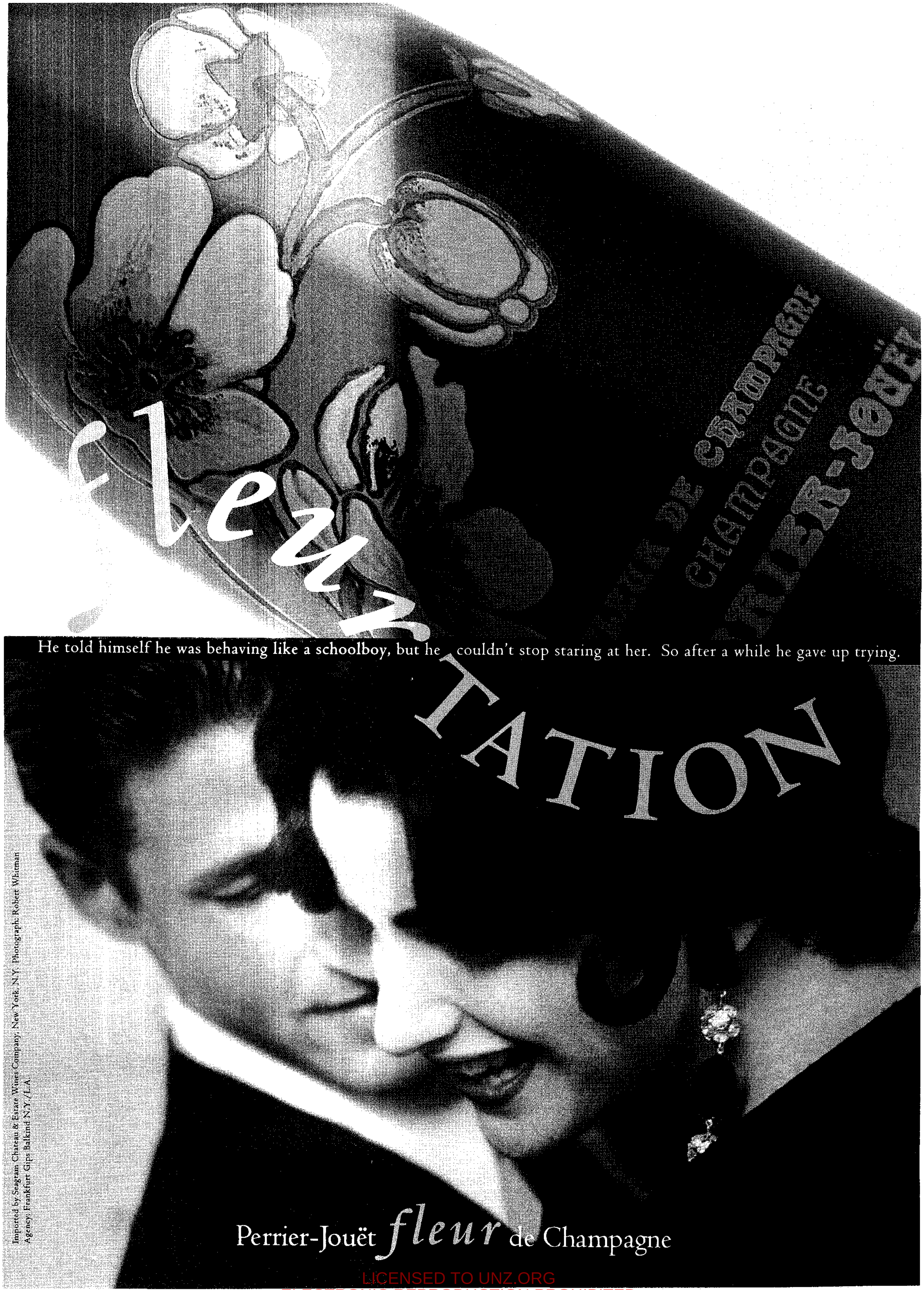
Praying for Sheetrock, Melissa Fay Greene: This National Book Award nominee examines how the civil-rights movement finally made its way to McIntosh County, Georgia. (Addison-Wesley; $21.95.)

The Journals of John Cheever

MOVIES

***The Cry of the Owl:* In his best work, Claude Chabrol evokes the spirit of Hitchcock while creating his own very wicked and stylish world. Made in 1987 and based on a Patricia Highsmith novel, *The Cry* is about obsession—with murder, a beautiful woman, birds of prey.**




fleur
TATION
DE CHAMPAGNE
Champagne
ER-JOUËT

He told himself he was behaving like a schoolboy, but he couldn't stop staring at her. So after a while he gave up trying.

Perrier-Jouët *fleur* de Champagne

Imported by Seagram Chateau & Estate Wines Company, New York, N.Y. Photograph: Robert Whitman
Agency: Frankfurt Gips Balkind N.Y./L.A.

Newsmagazines

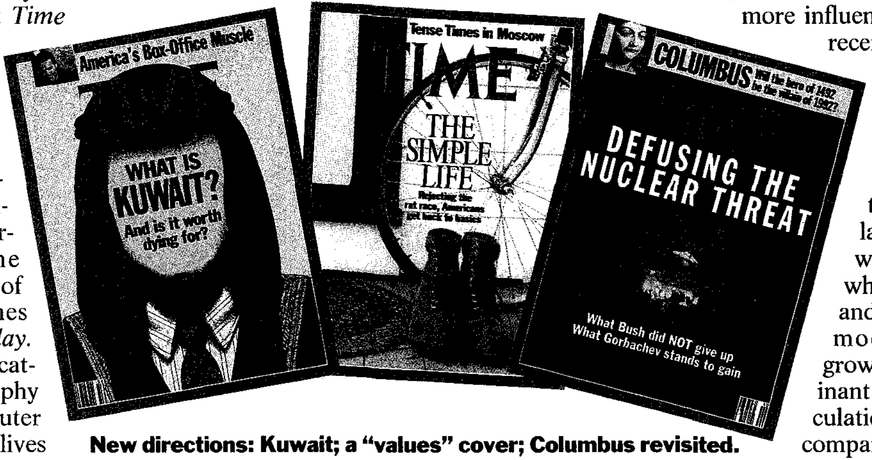
Changing ‘Time’

Beset by new economic realities, an expensive merger, and fears of editorial irrelevance, an American institution struggles to adapt

By EDWIN DIAMOND

‘BIG PICTURES, LITTLE PICTURES,” the editor exploded when his art director brought in the proposed redesign calling for bolder graphics. “It’s still a newsmagazine.”

The recent run of news from *Time* magazine—circulation cuts, declining advertising pages, staff layoffs, reports that a radical revamping of the weekly is under consideration—brings to mind the story of that editor’s frustration. It was in another time and another place. But the elements are enduring. For years now—years? decades!—not just *Time* but its competitors *Newsweek* and *U.S. News & World Report,* as well, have been attempting to adapt to changes in the marketplace: The arrival of television and, later, cable—particularly CNN—to the media party. The growth of special-interest magazines and the rise of *USA Today.* The increasingly sophisticated use of color photography and the advent of computer publishing. The harried lives of a target audience besieged by information at the same its attention span is shrinking. All these factors have caused the newsweeklies, one of magazine journalism’s most durable forms, to try to re-invent themselves at regular intervals. Today, all three look better than ever: The pictures are colorful (and growing bigger), the layouts inviting, the writing intelligent, and . . . they’re still newsmagazines.


America's Box-Office Muscle
WHAT IS KUWAIT?
And is it worth dying for?
Tense Times in Moscow
TIME
THE SIMPLE LIFE
Rejecting the rat race, Americans get back to basics
COLUMBUS
DEFUSING THE NUCLEAR THREAT
What Bush did NOT give up
What Gorbachev stands to gain

New directions: Kuwait; a “values” cover; Columbus revisited.

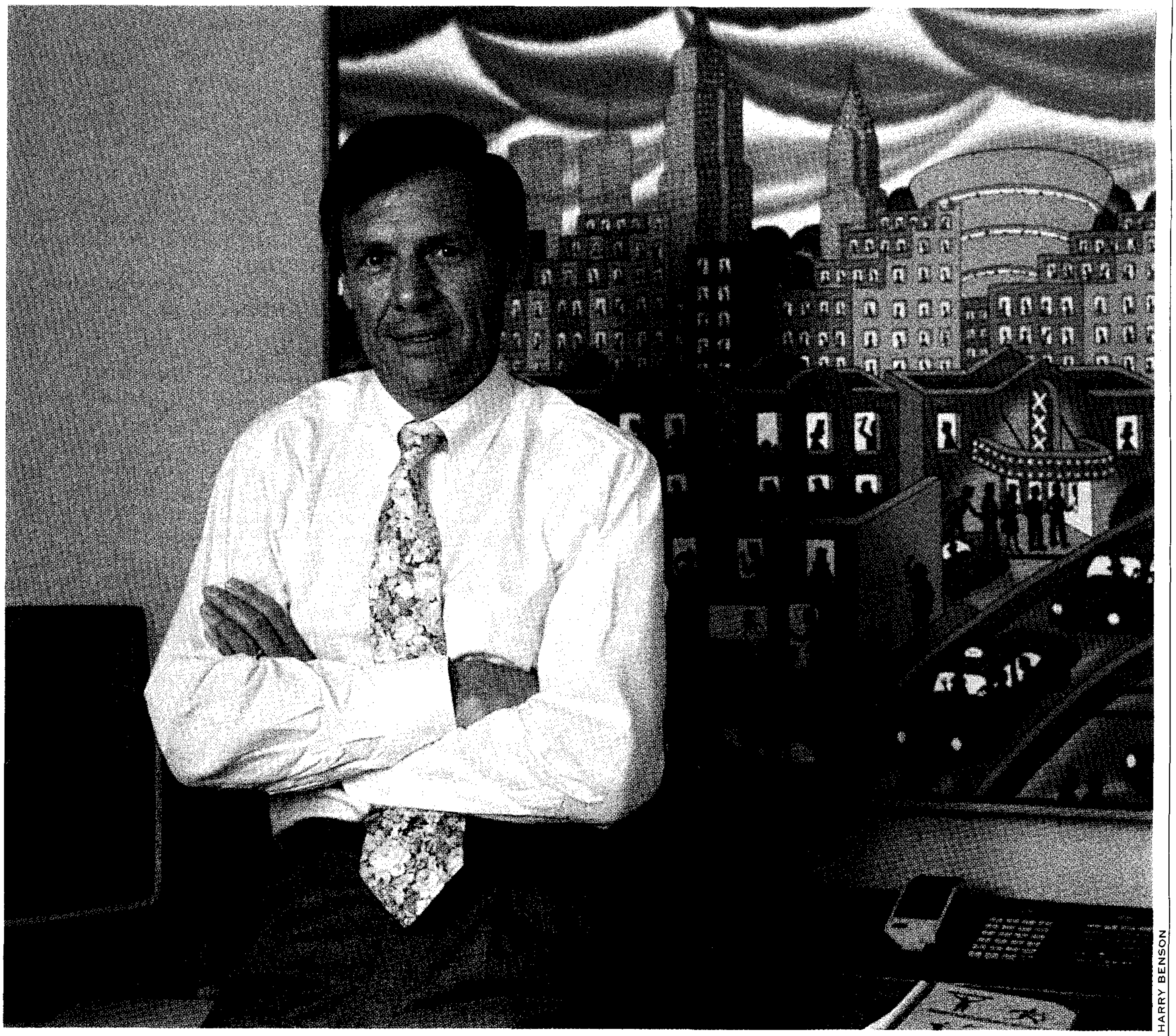
The latest of these serial identity crises is taking place at *Time,* the originator of the newsweekly form and a once-Olympian journalistic presence. “Make time for *Time,*” the magazine’s advertising slogan of a season or so ago pleaded, in implicit acknowledgment that people *might* not want to take the time each week to read *Time.* So *Time’s* senior editorial management is currently engaged in a major “rethinking” of the newsmagazine’s design and content. “We’re not talking cosmetic here,” says Jason McManus, editor-in-chief of Time Warner Inc.

The rethinking is an extension and amplification of changes that were already under way at *Time.* Henry Muller, the magazine’s managing editor since 1987, has been steering *Time* further and further away from the traditional summary news coverage and toward more personal point-of-view stories as well as trend and “thought” pieces executed as reported essays. McManus, in an effort to adapt *Time* to the nineties, appointed a study group—“The McManus Commission”—which was charged with exploring how *Time* might be changed. The commission was given free access to any material commission members felt they needed, including circulation and demographic studies and the results of *Time* focus groups. In a report last June, the commission “endorsed the spirit” of Muller’s changes (“Corporations love task forces,” Muller says dryly) and proposed other ways in which *Time* might be changed. Yet another team has undertaken a redesign of the magazine. The redesign, due out next year, will determine how the “new” *Time* is organized and presented graphically. Muller says the evolving editorial changes at *Time* make the redesign necessary. The magazine, he says, is “like a man who has been working out [and] has a new body mass. It [*Time*] needs new clothes.”

Unfortunately for *Time,* there has been widespread speculation in the media about what is happening at the magazine, some of it apparently leaked by staffers displeased with the new directions. Some of the speculation suggested near-revolutionary change of the sort that doesn’t exactly inspire confidence in the present magazine. If the editors themselves aren’t satisfied with *Time,* what message does that send to readers and to advertisers? Traditionally, *Time* could boast of being No. 1, and publicly, at least, it was loath to acknowledge it had any competition among the newsweeklies—or any other problems, for that matter. *Time* had more readers, more advertising revenues, and more influence than its rivals. In recent years, *Newsweek* and *U.S. News* have crept up a bit in one or another of these categories, but *Time* remains on top. Though its circulation dipped somewhat in the past year, while both *Newsweek* and *U.S. News* enjoyed modest circulation growth, *Time* is still dominant. Its current paid circulation is 4.24 million, compared with 3.42 million for *Newsweek* and 2.35 million for *U.S. News.*

So why is the big guy blinking? The answer to that question seems to lie not so much in concern about the immediate competition as in concern about whether a newsmagazine—any newsmagazine—can remain relevant in the years to come.

Muller quickly brushes off all suggestions that he’s unhappy with *Time* or uncertain about the newsweekly form. “We’re not blinking at all,” he says. “It’s just the opposite. When you’re the leader, you are the first to look ahead.” According to Muller, *Time* during his tenure as editor has been changing “the balance between its function of summarizing the week’s news and its function of going beyond the news.” By his own estimate, *Time* in recent years has shifted from roughly two summarizing stories for every



Managing Editor Henry Muller denies "Time" is in trouble. "When you're the leader," he says, "you're the first to look ahead."

one freshly reported story to one summary for every two fresh stories. Any revamping is intended to give a new form to this changed function. If there's been a "rethinking" of the newsmagazine idea at *Time,* he adds, "it actually began here four years ago."

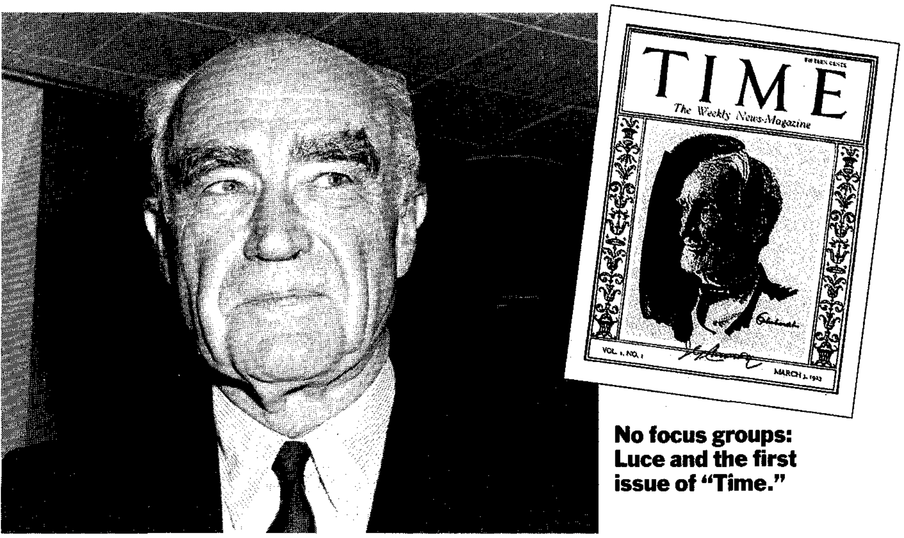
True, but discussions of a thorough overhaul combined with the magazine's other problems create the sense that *Time* is an institution apprehensive about its future. Editorial-staff layoffs due this week occur against the backdrop of a parent company heavily in debt as a result of the merger early last year of Time Inc. and Warner Communications, Inc. More than 500 non-editorial jobs have already been eliminated from marketing, sales, and production on the publishing side at *Time* and other Time Warner magazines. Now 105 correspondents, writers, and other editorial-side employees are losing their jobs—more than a third of them at *Time.* The newsweekly's reporting staff, for example, is being cut from around 76 to 54, a 29 percent reduction. News offices in Houston, Boston, San Francisco, and Detroit are being closed; they will become what one *Time* senior editor calls "laptop bureaus": The correspondents will work out of their homes via modems to hold down on rent, secretaries, and other company expenses.

LAID-OFF EMPLOYEES AND THE APPREHENSIVE staff that remain rail at Time Warner executives. "They're pathetic," says a staff writer who is staying and wants to remain anonymous. "They've just invented the small-town weekly newspaper: reporters with tape recorders doing telephone interviews." Says Lester Bernstein, who worked at *Time* under Henry Luce and went on to edit *Newsweek,* "It's true that *Time* was overstaffed. But we could always say that by collecting more reporting than we used, we wound up publishing better materials. And that argument had some merit." McManus disagrees. "Is *Time* worse off without a lot of overset?" he asks. "I'd say no." As for staff cuts: "It's true that at some mystical point, you affect the quality of your journalism. But we're nowhere near that point now."

The changes at *Time* mark the collapse of a secure and comfortable culture that once seemed as if it could go on forever. *Time* and the rest of the old Luce properties have become a modest part of a globally minded entertainment conglomerate. Disaffected *Time* employees feel the new management is uncaring, has no sense of history, and is more intent upon doing deals with Japanese investors than protecting what was a unique journalistic franchise. They are irritated by all the nattering about "synergies" between print, video, and the other Time Warner businesses, none of which, they say, ever quite happen. While the Houston office closes, Time Warner talks about the challenge of world markets.

Life at "Paradise Publishing" used to be lush. But in the past few years, in an effort to cope with the new economics of magazine publishing, many of the *Time* perks—liberal expense accounts, first-class travel, catered buffets on closing night, telecabs to take the staff home—have all been scaled back. And a paternalistic job security no longer exists.

The official corporate story is that the magazine cutbacks are not related to Time Warner's $8.9-billion debt overhang. Jason McManus and Reginald Brack Jr., who is president of Time Warner Publishing, attribute staff cuts to the current "difficult times" for the media business. These difficulties include not just the recession but also changes in advertising strategies by American companies such as the diversion of ad-page dollars into direct-mail catalogues, telemarketing, and special-interest magazines. McManus says that because the newsmagazines are general-interest magazines, they are thought to be less efficient ad vehicles than the special-interest books. The terrible business climate affects all magazines and *Time* especially, because it is bigger than almost everyone else. *Time*'s ad pages are down 20 percent from 1990, which itself was considered a very bad year.



UPI/BETTMANN NEWSPHOTOS

No focus groups: Luce and the first issue of "Time."

Officially, too, the plans for an editorial remake of *Time* magazine are not supposed to be a response to bad times. But as one *Time* senior editor acknowledges, "Any new format could accommodate a smaller staff."

But even with the return of flush times, there's no going back to the old ways for *Time,* or for the other newsweeklies, either. Beyond magazine economics, there's the matter of the nineties audience with its wide variety of choices. Henry Grunwald, who was editor-in-chief of the Time Inc. magazines from 1979 to 1987, worries about the true extent of the "national appetite for news." Newsstand sales of all three newsweeklies jumped during the Gulf War and the Soviet coup attempt—as did newspaper sales and television ratings. But the traditonal newsweekly readers may have less interest in what Grunwald calls "routine news"—the Gates hearings, the Haitian coup, and other last-week events already covered on television and in the newspapers. Routine newsmagazine covers sell substantially fewer newsstand copies than they did ten years ago.

THE ORIGINAL LUCEAN VISION OF A weekly newsmagazine dates from 1923 B.C.—Before Cable. It had the sweet simplicity of many great ideas: the nation, the world, business, and the arts and sciences all arranged by subject. Each department would summarize the news of the previous week in stories of no more than 400 words.

Time grew and prospered and changed, as did the audience and its reading habits. With Grunwald as managing editor, the magazine in the early seventies began to shed its omniscient, often partisan-Republican voice. The news was played straighter; there was more analysis and less summary. These trends continued under Grunwald's successors, McManus and Ray Cave.

When Muller took over as managing editor, he accelerated the break from the traditional week-in-review function with three new features—"Interview," "Profile," and "American Ideas"—none of which needed a "last week" angle.

Under Muller, the department rubrics have less and less significance: "We add and subtract departments all the time. The stories in the departments concern me. We get good stories and I'll find rubrics for them." As an example of what he wants, Muller points to last April's cover story under the rubric "Living." The report examined "The Simple Life" and Americans who reject the rat race for quieter values. "You can watch CNN 24 hours a day for 365 days and not find that story," Muller says. Earlier this month, *Time* did an eight-page package on Columbus, under the heading "History." A Nadine Gordimer interview the next week was headed "Nobel Prize."

Muller also helped speed the magazine's decisive break with the institutional *Time.* He encourages writers to speak in "individual voices." Author bylines now appear routinely above almost all pieces longer than two columns. This in part has been an evolutionary change that began at *Newsweek* in the early seventies with the combined bylines of writer and correspondent at the end of stories; *Time* sheepishly followed. It was a Copernican revolution: *Time* magazine no longer revolved around a single collective, anonymous voice. Now, the work of both staff essayists and free-lancers such as Charles Krauthammer, Barbara Ehrenreich, and Michael Kinsley, among others, regularly appears in *Time*—"the rent-an-essayist approach," in the words of John Leo, a former *Time* writer now a columnist at *U.S. News.*

Late last year, in the period between the initial commitment of American troops to Saudi Arabia and the beginning of the air war against Iraq, Muller decided he wanted to do a cover on the theme "Is Kuwait worth dying for?" Instead of the usual all-points query to overseas bureaus and Washington and the routine roundup of the predictable experts, *Time* sent political columnist Michael Kramer to the region. Similarly, last week, *Time* passed on the traditional news story on Bush's nominee for director of the CIA in favor of a full-page column by Strobe Talbott, who made "The Case Against Gates." "Talbott had a strong point of view," Muller says. "It came out better than the old newsmagazine style of 'Some say A, others say B, and so it's not clear who's right. . . .' "

When the bylines belong to a writer with the verve and intelligence of a Kramer or a Talbott, the results are as good as anything appearing in any of the so-called thought magazines. At the same time, as Henry Grunwald points out, "opinion is cheaper than reporting. Without being cynical about it, it costs less to hire a hot-shot writer than to maintain a news bureau." Sometimes, the mix can be confusing: Last month, a bylined piece on the failed Soviet coup, written by a Stanford political-science professor, pitched up in the "World" section. It was an op-ed-page thumb sucker, with nothing fresh to add, dropped into the hard-news report. This clash of the old form with the new can

HARRY BENSON

"Don't panic": Editor-in-Chief Jason McManus appointed a commission on the future.

give the impression that *Time* is loosely edited.

Grunwald, still a regular *Time* reader, offers a polite verdict on the magazine he once ran. "You no longer get the sense of what happened last week in the old style. It is more a grazing menu," Grunwald says. Is *Time* uneven? "I'd call it 'lively and imaginative,' " he says.

IN THE EIGHTIES, *Time* PAID A PRICE FOR trying to attract new readers. Potential subscribers were offered—usually on TV—come-on premiums such as clock radios. "It was a bad idea," says McManus. "We created a whole class of subscribers who shouldn't have become readers." What McManus means is that the promotions brought in a lot of demographically undesirable—i.e., not upscale—customers. To shed itself of this demography, the magazine cut its rate base by 600,000 readers—the equivalent of the circulation of many highly successful magazines.

But *Time* still makes substantial profits for Time Warner, despite all the negative forces. (Time Warner does not break out the individual earnings of the various magazines.) It is a healthy franchise—mature, perhaps, but sound. The real worry is that the readership is also mature and that new audiences must be found, as well as new advertisers who can be convinced that *Time* is a special-interest magazine and its special interest is news.

Time's rivals have already grappled to one degree or another with these problems. Washington-based *U.S. News* has differentiated itself best from the others. It publishes "news you can use"—service pieces on everything from hospitals to colleges—along with a lot of "reported" essays that push off the news. "We don't want to do the 'big-news event' of last week," says Mortimer Zuckerman, editor-in-chief and owner of *U.S. News.* "Television delivers the news at the speed of light."

The year Zuckerman acquired *U.S. News,* it sold 1,250 fewer ad pages than *Newsweek.* This year, *U.S. News* has moved past *Newsweek.* The raw numbers can be misleading, given the array of discount deals. But the page count, imperfect as it is, remains a measure that the business uses.

Newsweek underwent major changes about eight years ago, when Richard M. Smith became editor-in-chief. (Smith earlier this year added the title of president.) Smith oversaw a redesign of the magazine that arranged *Newsweek* into six "supersections" and placed new emphasis on the back of the book through the addition of such devices as a "Family" rubric, designed to attract the baby-boom generation as it matured and raised children. *Newsweek* did attract new and younger readers, and its overall circulation picture is strong. But it has thus far had difficulty translating circulation success into better ad sales.

If *Time* is contemplating a sharply reshaped editorial identity, *Newsweek* is not. A redo of the "Newsmakers" page that would infuse it with more "attitude" is under consideration. But there are no other major changes now in the works. Editor Maynard Parker, who believes in incremental change, wants to avoid "bet the franchise" changes. If *Time* changes too radically, he says, "it could be like the new Coke."

Newsweek and *U.S. News* went through their own staff restructuring several years before *Time.* Both magazines used early retirements or buy-outs to thin out older staff. Less publicly, both magazines adopted stealth techniques, not filling jobs that opened or eliminating jobs, particularly in less visible departments such as the makeup and copy desks, where sophisticated computerization was possible.

BUT PARKER MAINTAINS THAT THE magazine also added while it was subtracting in some areas. *Newsweek,* he said, has more correspondents overseas today than it did in 1986. And Parker, unlike the people at *Time* or *U.S. News,* makes a strong pitch for the "indispensability" of a traditional bureau system. *Newsweek's* recent "Doctors With AIDS" cover couldn't have been done, he said, without the Chicago correspondents who found the cover subject and persuaded him to sit for a cover photo. But at *U.S. News,* Mel Elfin, the magazine's special-projects editor and himself a former *Newsweek* Washington-bureau chief, said an extensive bureau system was antique. "Bureaus date from the railroad age," Elfin says. "You can send your environmental specialist from Washington to cover a national-parks story."

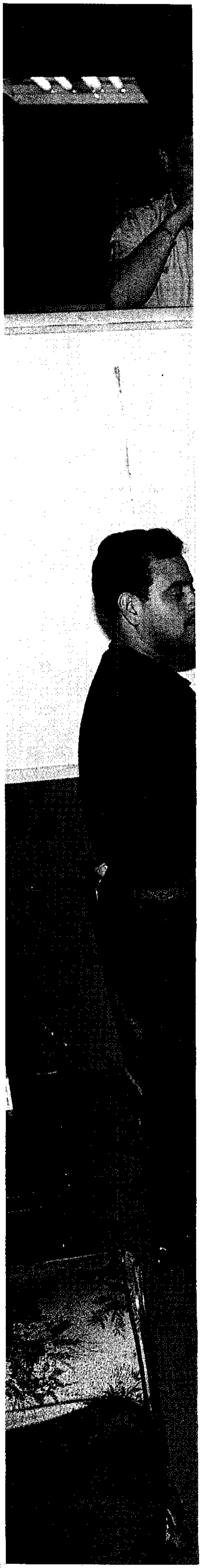
Just what the new *Time* will look like and what will be in it is very much a work in progress. Walter Bernard, who oversaw a 1977 redesign of *Time* and has his own design firm with Milton Glaser, has been called in to consult with Muller and Rudy Hoglund, *Time's* art director.

One possible remake consists of three parts: The magazine opens with eight to ten pages of "The Week in Review"; most stories are no more than a column or two in length, others are shorter (*pace* Luce and the original *Time*). The center section has longer, news-driven essays and analysis. The third section remains a version of the back of the book. But *Time* would not, with the long middle section, transform itself into a thought magazine. "We don't want to be *Harper's, The New Republic,* or *The Economist,*" Muller says. "We want to be *Time.*"

In short, Classic *Time* is not going to put itself wholly at risk, for God, country, or Time Warner. A magazine like *The Economist* of Great Britain may be winning over thousands of American readers with its rigorous intelligence, but a circulation of 200,000 in North America is no challenge to *Time* (or the others). "This is a major decision," says McManus. "We'll test heavily before anything flies—focus groups, experimental issues to part of our sub lists. There's no need for panic." Maybe not. After all, Henry Luce, who never heard of a focus group and knew more about missionary work than modern marketing, figured out one century. Can Time Warner figure out the next?

Reality 101

Young Prosecutors Get a Dose of the City's Mean Streets



PETER SIKORA AND PAMELA LYNAM ARE IN A Bronx hallway, knocking on a battered door marked with a BEWARE OF DOG sign.

"Police officers," says Sikora, 29, who looks too bookish to be a cop.

The door opens just a crack, and a terrified bodybuilder pokes his head out. "My brother Frankie's inside," he hisses. "He's got a gun—he killed a cop."

Lynam, also 29, starts to ask a question, but a hard voice inside the apartment cuts her off: "Who's at the door, Tony?"

"Just a friend," Tony calls to his brother, then whispers again: "I think he'll go quietly."

In a nanosecond, hell busts loose: The man called Frankie lunges out of the back room, yanks his brother to the floor, and sticks a gun barrel into the back of his head. "Don't move," he yells. "I'll blow his f---ing brains out!"

"He'll kill me! He'll kill me!" Tony wails.

"Drop the gun," says Sikora. He and Lynam are trying to stay calm but aren't having much success. They've got their revolvers aimed at Frankie, but he's in control—he's got the hostage.

"I don't *give* a f--- —I'm already looking at life," he says, wild-eyed. "Drop *your* guns or I'll blow him away."

"He'll kill me! He'll kill me!"

Sikora and Lynam pull out of the apartment, scamper back down the hall, and take cover; Frankie pulls Tony to his feet and follows them, using his brother as a shield and screaming, "Throw out your guns or he's *meat*!"

Lynam peers around a corner, biting her lip.

"I'm counting to ten," says Tony. "One . . . two . . . three. . . ."

Lynam slides her gun across the floor.

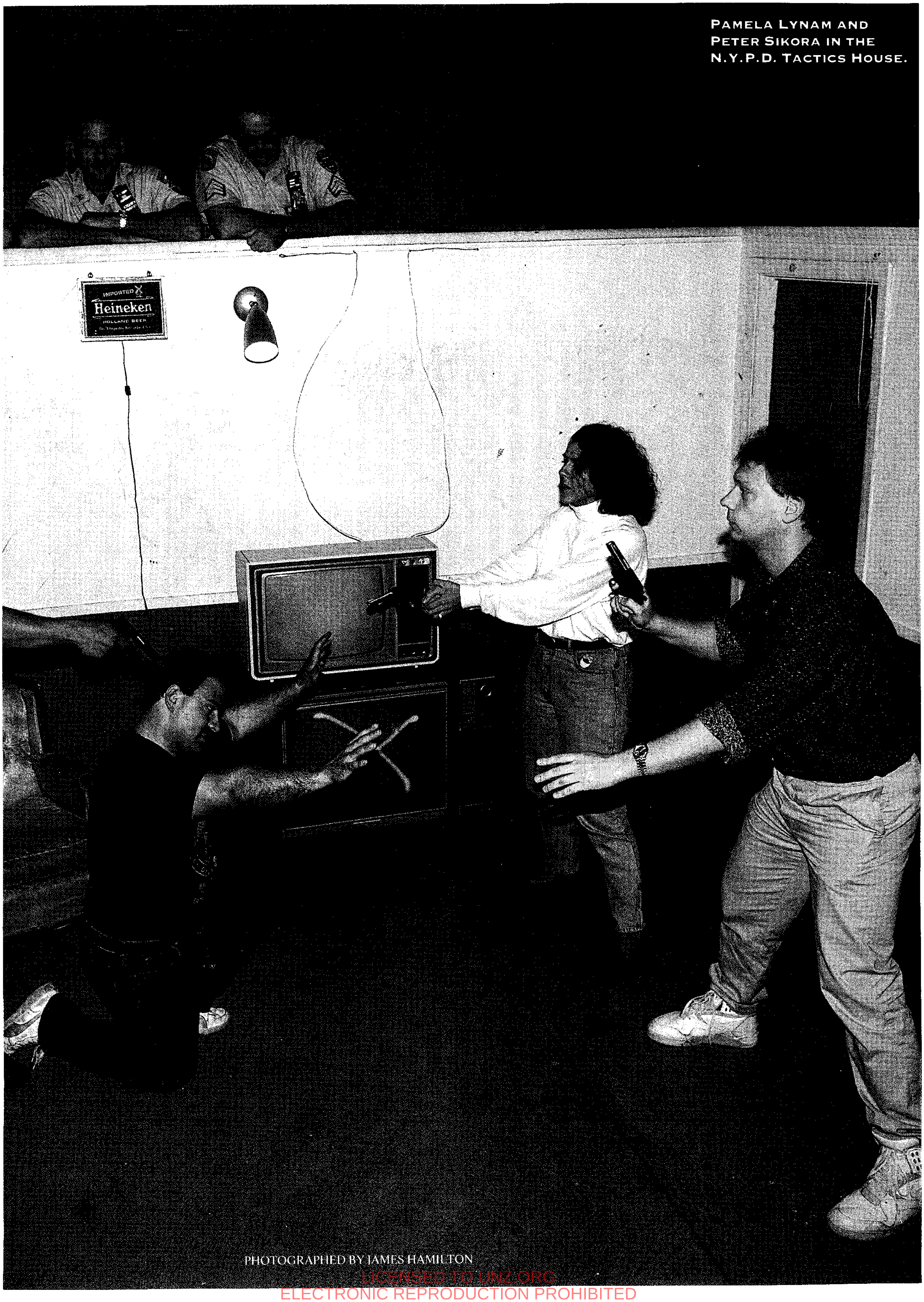
". . . Six . . . seven. . . . "

"Don't let him kill me!"

". . . Eight . . . nine. . . . "

Sikora's gun clatters to the floor. Tony scoops up the weapons and smiles. "Jeez," he says, "you're the nicest cops I ever met."

By Eric Pooley



IMPORTED
Heineken
HOLLAND BEER

PAMELA LYNAM AND PETER SIKORA IN THE N.Y.P.D. TACTICS HOUSE.

PHOTOGRAPHED BY JAMES HAMILTON

"Good thing we're not really cops," says Lynam, happy that the simulation is over. "It's an impossible job—I'm not sure I ever realized that before."

THAT'S ONE OF THE MANY REASONS the new Queens D.A., Richard A. Brown, set up this training program for his incoming crop of assistant district attorneys (A.D.A.'s)—Lynam, Sikora, and 28 others, most in their twenties and fresh out of law school. Their frightening taste of police work, provided by the staff of the N.Y.P.D. Tactics House at the police shooting range in the Bronx, was just one stop in a three-week crash course in the justice system.

"When most A.D.A.'s start work, their idea of criminal justice comes from *L.A. Law* and *Hill Street Blues*," says Brown, 58, a former judge who became Queens prosecutor in June, after John Santucci resigned. "We wanted to give them a real sense of things—what cops are up against, what A.D.A.'s really do, how the system works—before they get started."

Much of the training program dealt with nuts and bolts—intake procedures, mock suppression hearings—but a lot of it had the feel of day camp for future prosecutors: a school bus filled with eager young people, heading from the Queens Criminal Courthouse to a variety of destinations—the N.Y.P.D. shooting range, where they fired .38 revolvers and 9-mm. plastic Glocks; the police ballistics-and-drug laboratory, where they learned how evidence is analyzed; the Queens House of Detention, where they saw what it means to be behind bars; the Medical Examiner's Office, where they came face to face with death; the 103rd Precinct House, in Jamaica (Officer Edward Byrne's station before he was murdered by a drug gang in 1988), where each rode in a patrol car on the night shift, to see how cops spend their working hours.

REALITY 101

"When most A.D.A.'s start work, their idea of criminal justice comes from 'L.A. Law' and 'Hill Street Blues,'" says D.A. Brown.

A police buff who spends one night a week riding with cops to hone his sense of the street, Brown wanted his trainees to do the same. They'd come to the job from all over the region—from wide-lawned suburbs, fancy apartments, crowded tenements—and with job experience ranging from U.S. Marine to emergency-room nurse, from probation-office intern to tennis pro. Hired as criminal-law associates, they'd taken the bar exam but didn't know if they'd passed. Those who did would become A.D.A.'s; those who didn't would get one more chance before being shown the door.

Law school teaches the principles and precedents of the legal system but not the procedures of criminal justice; as a result, some trainees show up for work expecting to make rousing summations in packed courtrooms—and feel let down when they become workers in a criminal-justice factory. The Queens factory has 250 lawyers and 350 support people who handle 40,000 cases a year—moving them from intake to arraignment, where the vast majority are disposed of through plea bargaining. Only a few hundred a year ever make it to trial.

In the past, young A.D.A.'s in Queens learned the system by being thrown into it—the Queens D.A. was the only prosecutor's office in New York City that didn't have a training program for its new recruits. Assigned a spot on the assembly line, they started processing defendants without understanding how the factory worked, or even what they were supposed to do. It was training by trial and, often, error—business as usual in Queens.

When Brown, a short, hearty man who has been a respected state-appeals judge for the past nine years, was chosen by Mario Cuomo to fill Santucci's job, he inherited an office in disarray.

"I don't want to say anything about my predecessor," says Brown, "but the place was a mess."

Through fourteen stormy years as Queens D.A., Santucci had been called many things; a gifted administrator had never been one of them. He used some of the same principles that worked so well for Andy of Mayberry—boxes of dead files stacked in the halls, a payroll loaded with patronage appointments. "There are 600 people working here," says one prosecutor. "Not all of them came on merit."

Staff morale was low—Queens A.D.A.'s are paid less than their colleagues in other offices, and their futures always seemed foggier, because Santucci set up no clear career paths for them. A.D.A.'s could work in a bureau for years without knowing when they'd be reassigned—and then learn about a new job the day they were supposed to start it.

As a result, many A.D.A.'s served the minimum three-year stint and then got out. By the time a young prosecutor had mastered the system, he was busy sending out résumés. The office's reputation became so bad that professors at area law schools steered their students elsewhere. Though plenty of talented and dedicated A.D.A.'s did come to Queens, the best usually did not.

One of Santucci's last acts before he resigned was to hire the class of 1991; one of Brown's first duties was to develop a training program for it, part of radical restructuring to boost morale and modernize the office. He replaced most of Santucci's top deputies with men and women of his own choosing; launched an investigative unit to focus on organized crime and the airports; and asked Barbara Underwood, a former Yale Law professor and counsel to the Brooklyn D.A., to become his executive A.D.A. for legal affairs and to devise the training program.

In July, Underwood and A.D.A. Andrew Zwerling, a rising star in the appeals bureau, started setting it up—they had three weeks to do so before the recruits came to work. They generated a mountain of training manuals, describing how each branch of the office works, and asked talented prosecutors and judges to lead seminars and mock hearings that would let the A.D.A.'s practice their roles before they hit the courtroom.

And they set up the field trips.

THIS GUY WAS A FLOATER, FISHED out of the reservoir," the pathologist was saying as a slide lit up a room in the Medical Examiner's office, on First Avenue in Manhattan. The slide—of a man who, except for some teeth, seemed to have been carved out of soap—sent a shudder through the place. "We I.D.'ed him from his dentures. When you stop to think that he'd been in the water for four years, he's in pretty good shape."

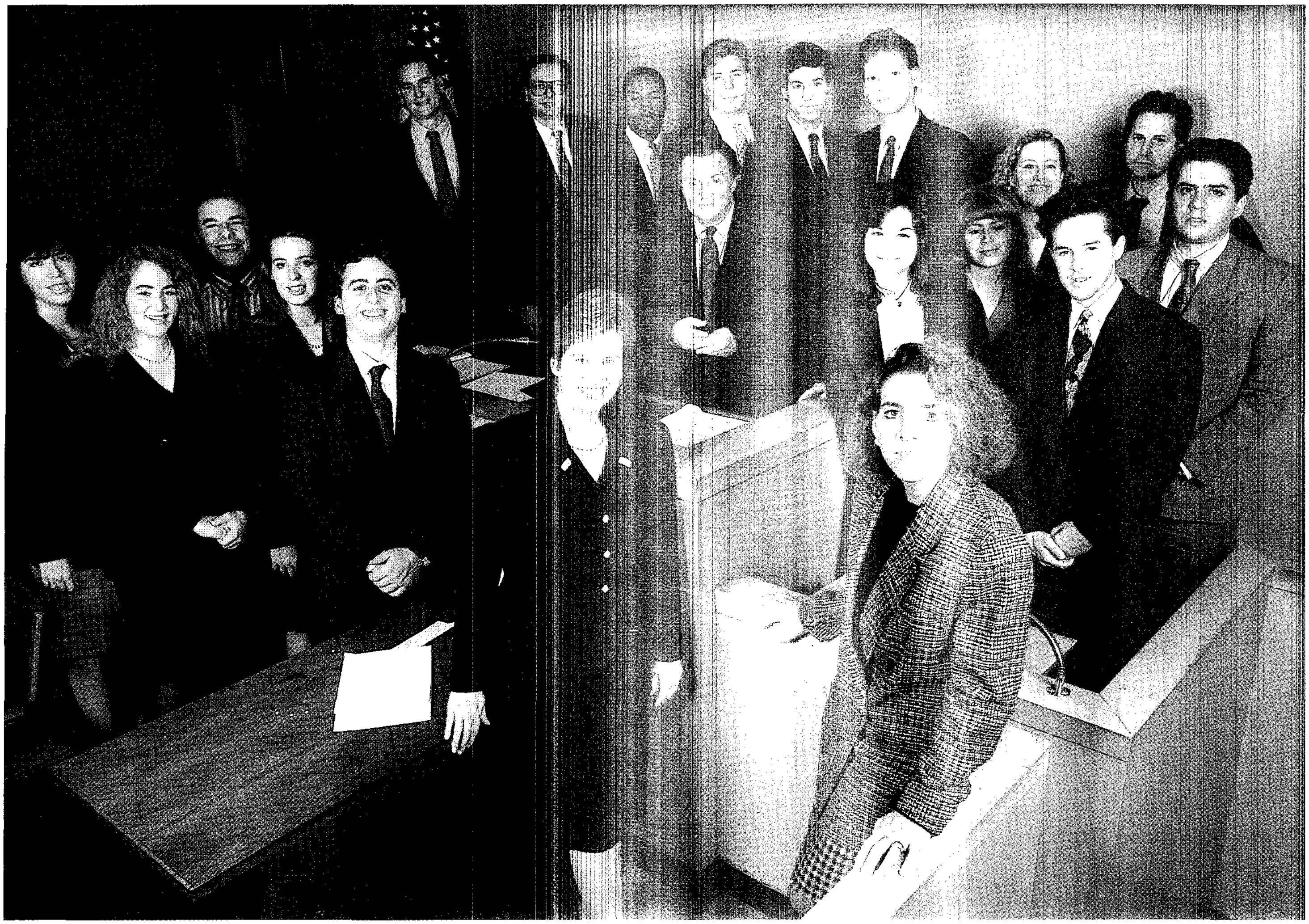
A Halloween parade of images—an eviscerated biker with an odd tattoo; a woman bitten and stabbed to death with an oyster knife; a cross-dresser in a green silk slip who hanged himself during a game of erotic asphyxia—was followed by a lecture on how evidence gets from the M.E. to the D.A.'s office. Then it was time to head downstairs, where an autopsy was in progress.

The dead man was in his twenties; he'd been shot a half-dozen times. When the pathologist split open his chest to recover the slugs, he found another bullet from an earlier, nonfatal shooting.

The corpse's eyes were open. Someone pointed this out to the pathologist.

"Oh, I hadn't noticed," he said by way of apology. "You have to distance yourself to get through this job."

The trainees were working hard to achieve some of that distance. Pam Lynam, for instance, hadn't encountered many corpses in the streets of Manhasset,



RICHARD A. BROWN, CENTER, WITH THE QUEENS D.A.'S CLASS OF 1991.

where she grew up, or on the campus of Case Western Reserve in Cleveland, where she went to law school.

"The guy was so waxy he didn't look like a real person," says Lynam, more accustomed to dance clubs than coroner's offices. "I figured that was half the battle." Then the pathologist pulled back a huge flap of skin, and Lynam had to walk away.

She went out, took a breath, and saw another pathologist looking at something on another table. She heard him tell someone, "You have to see this," and before she knew it she'd gone over to look.

"It was a fetus that had been found in the garbage somewhere," she says. "It had perfect, tiny features." She couldn't stop looking. "It was so awful," she says. "I thought, How could someone do that to a baby? And then I thought, That's why there are cops and prosecutors—because people can do that to babies."

COPS AND PROSECUTORS MAY BE ON the same team, but it doesn't always seem that way. Santucci's last public controversy came when a Queens grand jury indicted five cops for murder after a car thief died in their custody; Brown made some friends on the force when he threw out most of the charges, shortly after taking office. But the tensions are more basic than that: The police risk their necks arresting "felony perps," and A.D.A.'s reduce the charges to misdemeanors and let them go with probation.

That, at least, is the feeling inside patrol car Three-Eddie as it makes its way through the streets of Jamaica, Queens, on a Monday night in September. In the front seat, officers Isaac Wright and Leslie Johnson are munching on some plums and scanning the streets—streets that change quickly from commercial strip to well-tended enclave to clapboard wasteland: toddlers playing unattended on dilapidated porches; stripped cars left to rust near vacant lots piled with garbage. In the backseat, A.D.A. trainee Jonathan Leinheardt—a friendly, bubble-blowing guy in a sweatshirt, jeans, and a San Jose Sharks cap—is making conversation.

"I always felt some animosity toward policemen," he confesses. The son of a prominent Queens lawyer, Leinheardt, 25, grew up full of rock-era mistrust of authority; he shares those feelings now.

The cops ignore the remark, and Leinheardt starts telling them about his undergraduate years, upstate at Ithaca College.

"I was an intern with the probation department. Tracking cases, counseling—"

The cops smirk at each other.

"If I didn't get into law school, I would have become a probation officer."

The cops chuckle. "I know some P.O.'s," says Wright. "They're *low* on the ladder."

"I know, I know—too much social work, right?" says Leinheardt. "I felt that way, too—but I didn't have the balls to do what you guys do for a living."

That warms the cops up, so they start needling him in a good-natured way.

"Yeah, we bust our butts catching 'em," says Wright.

"And you let 'em off," says Johnson.

"That happens a lot," Leinheardt admits. The cops are starting to like this kid—he thinks like they do.

"Not enough time, money, or jails," says Johnson, "to lock up everybody needs locking up."

The car moves down Hillside Avenue, past a Latin grocery. "Is that a bodega?" Leinheardt asks.

"You got it," says Johnson.

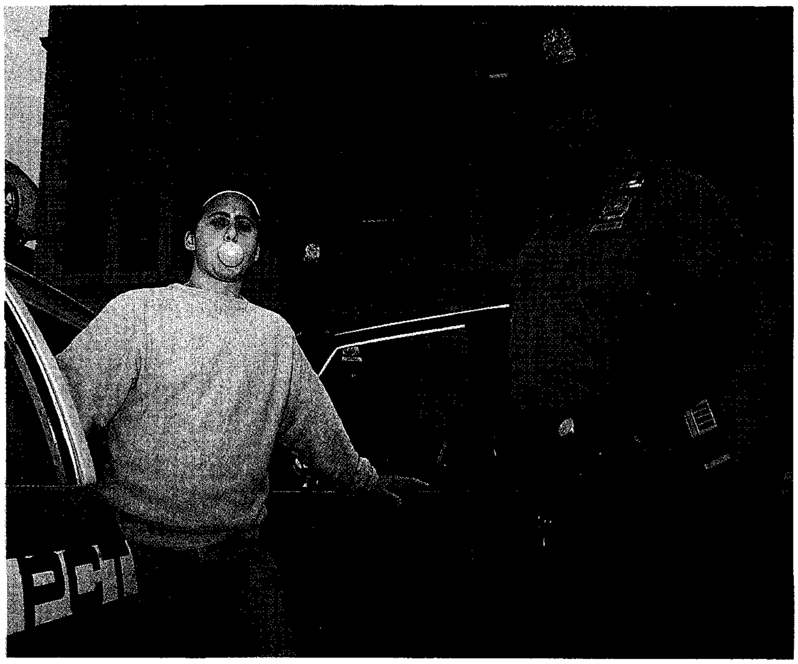
The radio heats up—shots fired on Hollis Avenue; a man with a gun on 88th Avenue. The cops race around, seeking but never finding the suspects; Leinheardt learns something about the frustrations of their job. A drug-dealer's description comes over the radio: "Red-and-white jacket, dark pants, high-top fade."

"What's a faded high-top?" Leinheardt wants to know.

"Haircut, my man," says Johnson, smiling. The kid has a lot to learn—but he's going to be all right.

"PROBABLE CAUSE," Dan McCarthy was saying, "is what exists in the mind of a reasonable police officer. Now, you guys have been running around with reasonable police officers—and maybe some unreasonable ones—but let's see how that works."

It is the last day of the program; in a few hours, the trainees will get their assignments and fan out through the factory—to intake, criminal court, felony waivers, grand jury, special victims, and appeals. This is their last chance to practice.


LEINHEARDT, WRIGHT, AND JOHNSON.

McCarthy, a roly-poly, whip-smart executive A.D.A., is steering them through a mock suppression hearing—an attempt by the defense to have evidence thrown out before trial. The trainees take turns questioning a "cop" who'd made a drug arrest, trying to show that he had cause to do so.

"One hundred drug arrests at this location," McCarthy says. "Is that relevant?"

Maria Torres raises her hand. "Proves it's a drug-prone location," she says.

"Write that down," McCarthy tells the group. "That's a good phrase."

REALITY 101

> "I know what makes these kids criminals," says one A.D.A. "I grew up with them. I could have ended up just like them."

Torres knows all about drug-prone locations—she grew up in one. An attractive, carefully put-together 30-year-old—her lipstick matches her fuchsia blouse—she often seems tense and has every right to be. Most of the group comes from the middle class; she beat the odds in a violent working-class neighborhood (she asked that it not be identified, because she still lives there and fears that thugs on her block will attack if they know she is an A.D.A.). She has been mugged twice—most recently, two weeks before she took the bar exam. The mugger was caught, released on bail, arrested for another mugging, and released again—all before Torres ever took her exam.

"I know what it's like to be a victim and see your attacker back on the streets," she says. "But I also know what makes these kids criminals. I grew up with them. I could have ended up just like them."

She refused to let it happen. In grade school, Torres acted as the local translator, helping Spanish-speaking neighbors deal with English-speaking cops, doctors, lawyers. Out of that came a desire to study law—"From second grade I wanted to be a prosecutor, don't ask me why," she says. It may have been a reaction to her environment. "Studying at night, hearing gunfire, alcoholic dads hitting their kids—it was hard to concentrate."

She concentrated on why people lash out. At John Jay College, she took bachelor's and master's degrees in criminal justice, working as an intern in the Manhattan D.A.'s office, the Bronx Supreme Court, the U.S. Attorney's office for the Eastern District. At Benjamin N. Cardozo School of Law, she encountered a new world—"privileged kids talking about weekends in London, summers in Southampton. Culture shock." One classmate liked to wear a Colgate sweatshirt; at first, Torres thought he got it from the toothpaste company.

"The more isolated I felt," she says, "the harder I worked."

She's working hard during McCarthy's mock hearing. "What we're going to get out of the questioning," McCarthy is saying, "is that this guy made four apparent drug deals in 45 minutes, in a well-lit area. And when the patrolman picked him up, he had a load of crack and money on him. Is that a good case?"

"Yes, it is," says Torres.

"Damn right!" says McCarthy. "We've got this guy! Are we doing good? Are we getting tuned in to some of these issues?"

"Yes!" the class says.

"Great," says McCarthy. "See, it's easy—just like in front of Judge Wapner."

JUDGE RICHARD BUCHTER is presiding over narcotics court one day in September. Maria Torres is representing the People as a stream of defendants—overwhelmingly young and male, black or Hispanic—comes before the court. They are 16 or 18 or 23 years old, charged with possession of 1 or 11 or 26 vials of crack. They plead guilty in exchange for reduced sentences, deals that have been worked out between their lawyers and prosecutors far up the ladder from Torres. She is on hand to keep track of the paperwork, tell the judge what sentence has been decided on, and little else.

The next case is called—a tall, skinny, sixteen-year-old named Robert Garcia.

Buchter begins the litany: "Mr. Garcia, on September 21 on 125th Street in Queens, were you in possession of a paper bag containing 34 vials of crack cocaine?"

"Yes."

"What did you do with the cocaine?"

"I threw it down." That gets a laugh from the spectators; the judge continues.

"What were you *going* to do with it?"

"Attempt to sell 'em."

"Are you pleading guilty to the crime?"

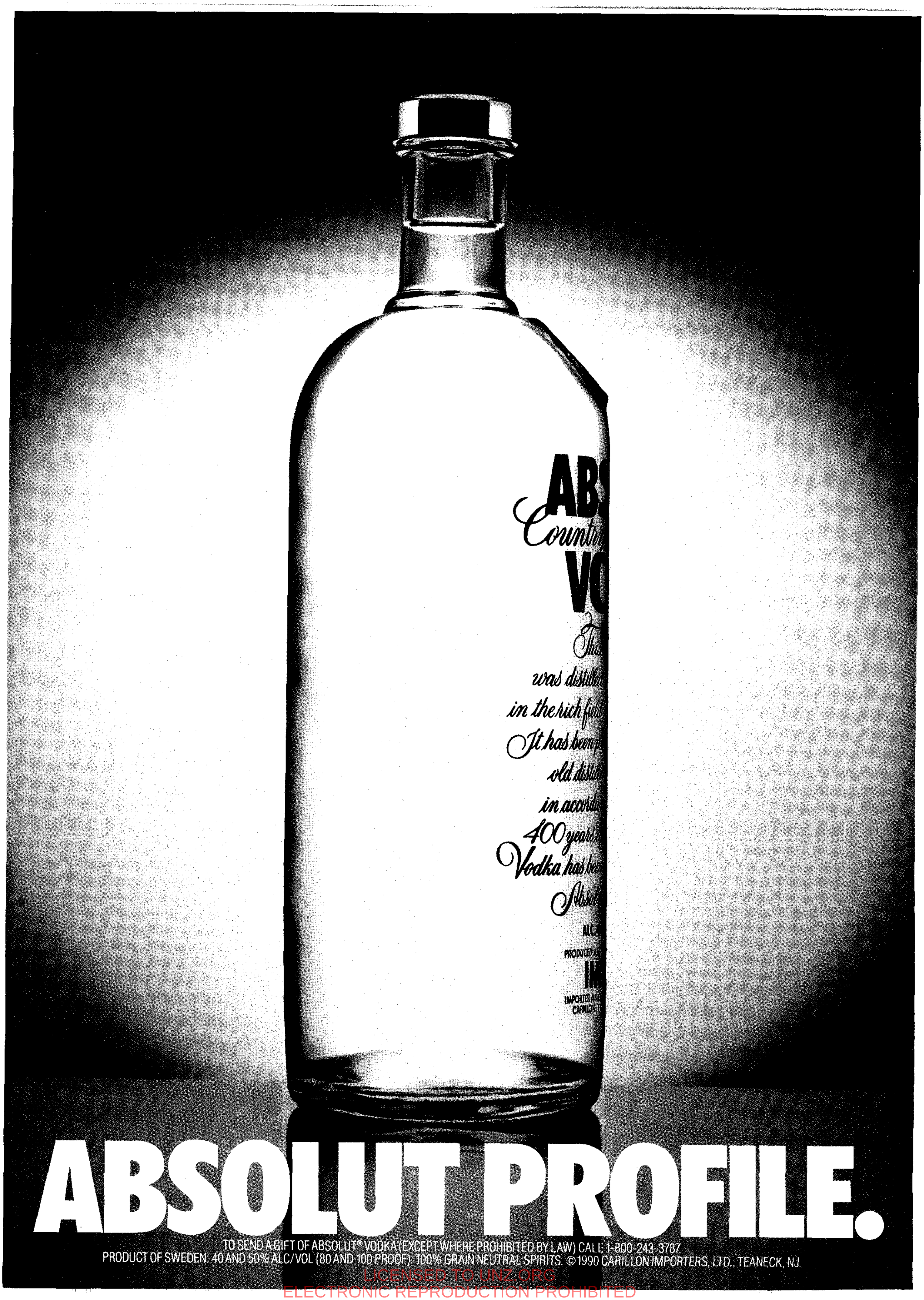
"Yes."

"Do you understand that by pleading guilty, you give up the right to a trial?"

"Yes."

The judge sentences the boy to one and a half to four and a half years—adult time. Maria Torres looks stricken, starts to say something, changes her mind.

"I wanted to ask for a bench conference," she says later. "I wanted to ask the judge if there wasn't some kind of program this kid could get into—drug treatment or something. He's only sixteen. I'm a prosecutor, but I'm also human. But I can't go making speeches yet," she says. "I haven't even passed the bar." ■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Dishes, Keesal & Mathews; glasses, Henri Bendel.

DAVID WALTUCK'S WILD-MUSHROOM CONSOMMÉ.

Floral detail from *Still Life: A Basket of Flowers* by Jan Breughel II, courtesy of the Metropolitan Museum of Art.

SEASONAL SENSATIONS

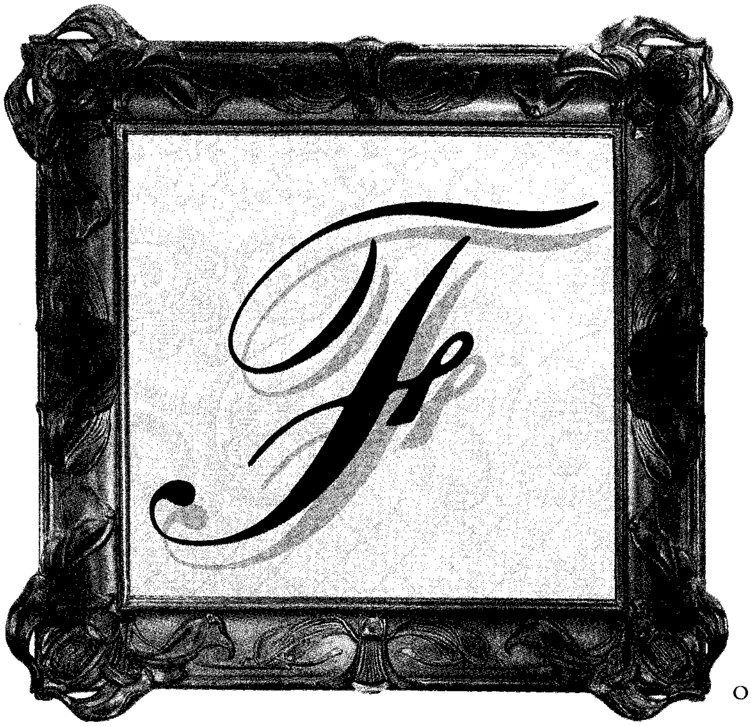
BY GILLIAN DUFFY

PHOTOGRAPHED BY KARI HAAVISTO

'Tis the season—almost—for gathering friends and family around the table. Whether you pull out all the stops or do something a bit more casual, the following menus and suggestions are guaranteed to be new favorites (recipes, page 62). For a weekend lunch with friends or a cozy Sunday-night supper, these soup-and-sandwich menus keep things stylish but relaxed. For those who don't have much time to fuss, the hearty Italian dinner for six can be put on the table in an hour or less. And what holiday would be complete without turkey—in this case wild—and all the trimmings? Ten of the city's top chefs make sure that this will be a celebration to remember. Now, *that's* entertaining!

Stylist: Peter Frank • **Food Styling:** Rick Ellis & Associates
Text: Richard David Story • **Recipe Tester:** Rodney Madden

A FIN ROMANCE



For Mark Strausman, the talented chef who's kept Coco Pazzo one of the hottest tickets in town, this is just the menu to cook when you don't have hours to spend in the kitchen. For starters, Strausman suggests warm sausage and lentils, a New Year's Eve favorite in Italy. Begin boiling the lentils while you are preparing the vegetables for cooking. From there, it's on to a whole fish, roasted with rosemary, oregano, and olives and accompanied by crusty potatoes and sautéed spinach. Put the potatoes in the oven fifteen minutes before you sit down to dinner, and start roasting

STUNNINGLY SIMPLE DINNER FOR 6

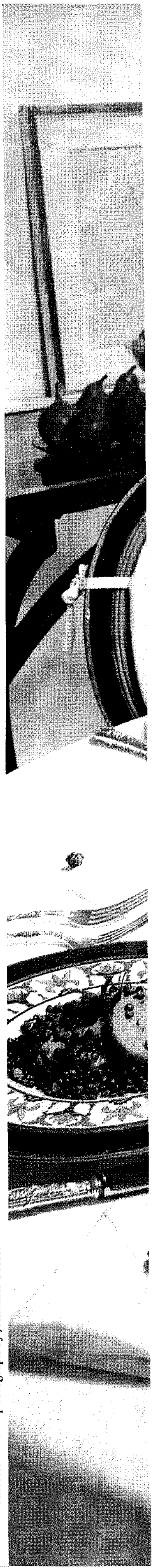
MARK STRAUSMAN

Cotechino con lenticchie (Garlic sausage with lentils)

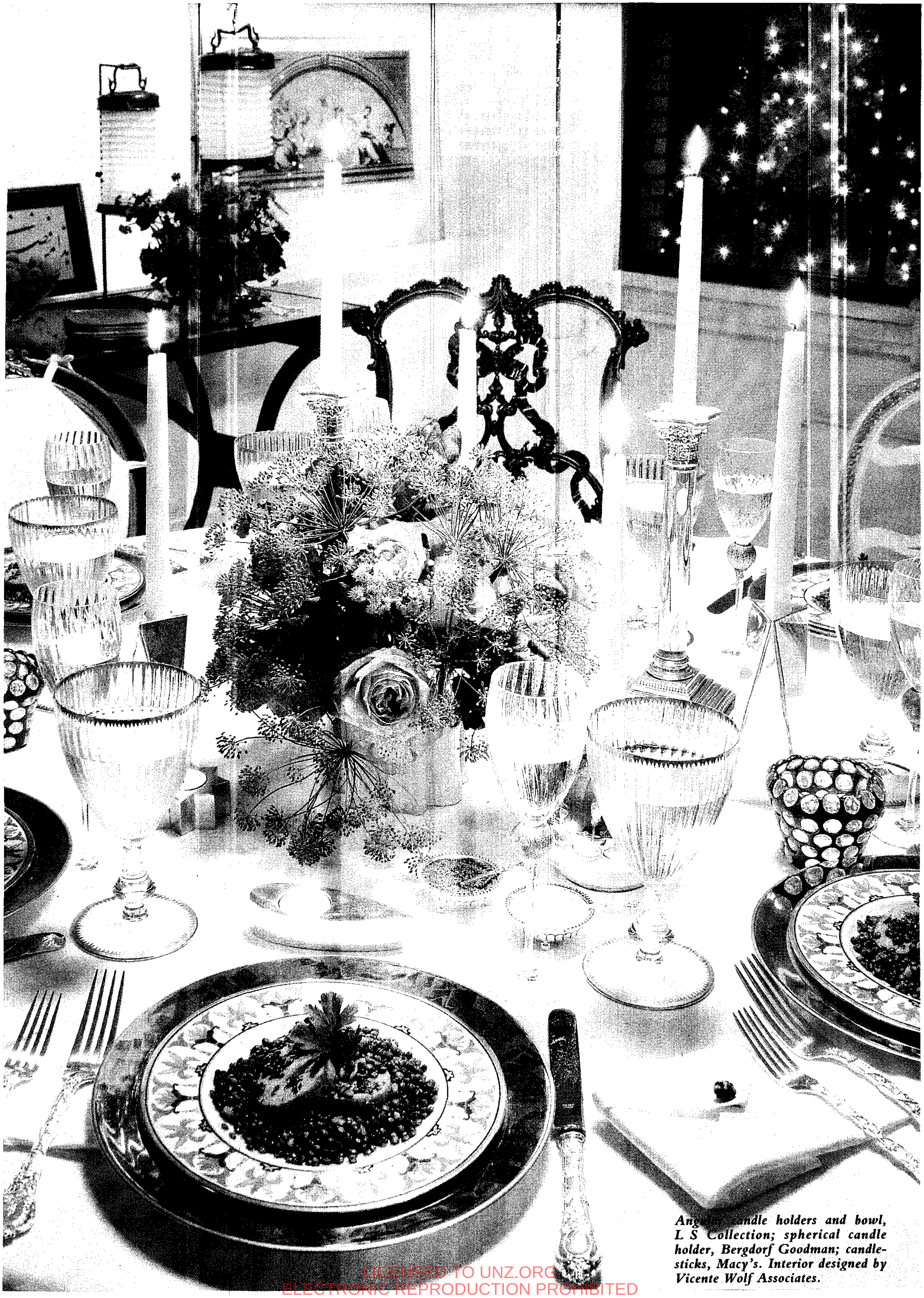
Dentice al forno (Roasted red snapper with olives and oregano)

Roasted herbed potatoes • Sautéed spinach with garlic

Pears with cheese and honey



Tablecloth-detail photograph by Jonathan Gross.



Angular candle holders and bowl, L S Collection; spherical candle holder, Bergdorf Goodman; candlesticks, Macy's. Interior designed by Vicente Wolf Associates.

Platter, Fortunoff; plates, Bergdorf's; spinach bowl, Macy's; potato bowl, Avventura. Flowers by Bill Crinnigan.

ROASTED RED SNAPPE
HERBED POTATOES,
AND SAUTÉED SPINAC

Plates, Avventura; glass, David & Co.; silverware, Fortunoff; tablecloth, Anichini.

Pears With Cheese and Honey.

THE FISH *AS* YOU SIT DOWN. STRAUSMAN KEEPS IT SIMPLE AND EASY RIGHT DOWN TO DESSERT: SLICED PEARS AND SHEEP'S-MILK CHEESE SWEETENED WITH WARM HONEY AND ZAPPED WITH BLACK PEPPER. THE COMBINATION IS AS SUBLIME AS IT IS DIFFERENT.

WINE LIST

Among the dry Italian whites that could partner the red snapper are the refreshing 1990 Libaio of Ruffino ($10), made primarily from Chardonnay; the crisp 1990 Pinot Grigio of Bollini ($9); and the elegant and stylish 1990 Tocai Friulano of Enofriulia ($14). Brolio's 1981 Vin Santo (about $20), an intense, semisweet, complex white, would be an interesting choice for the cheese and pears. If you're looking for a light, balanced red with pleasing fruit that can take you from the lentils to the cheese, try the 1988 Rosso of Badia a Coltibuono ($8). —**ALEXIS BESPALOFF**

SUPPER CLUB

Anything heartier than this Sunday-night supper from the Union Square Cafe's Michael Romano would be hard to imagine. Best made a day in advance, his Tuscan-style ribollita is a rustic recipe combining bread, cabbage, beans, tomatoes, and spinach and topped off with cheesy zucchini croutons. For sandwiches, there are two possibilities: a fresh-tuna club with arugula, lemon aïoli, and crisp rashers of bacon, or venison, chicken-fried and smeared with horseradish-mustard crème fraîche.

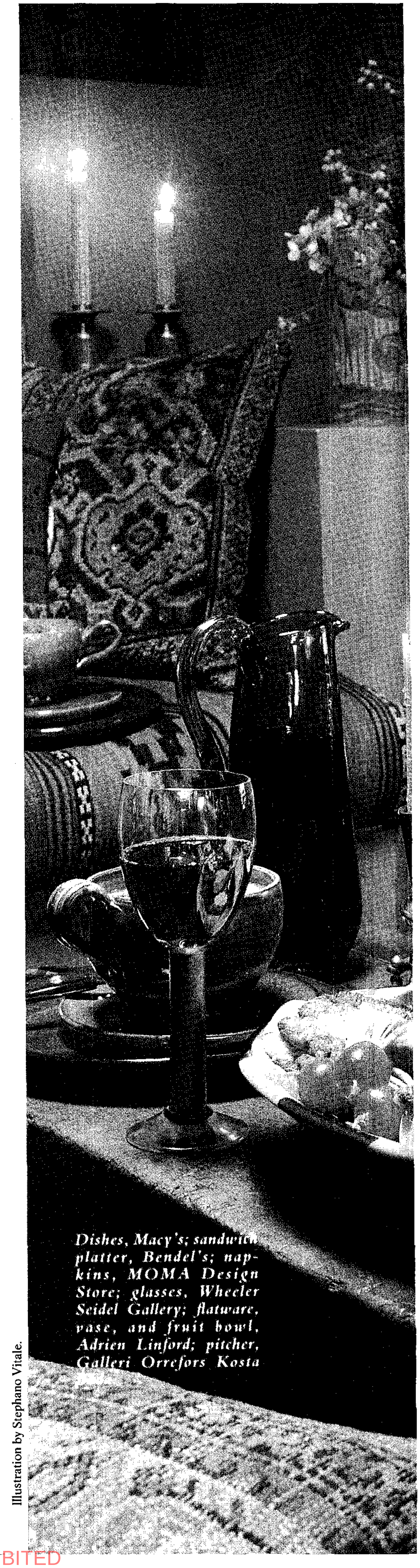
SOUP AND SANDWICH SUPPER FOR 8

MICHAEL ROMANO

Ribollita with zucchini "croutons"

Chicken-fried-venison sandwich with horseradish-mustard crème fraîche

Fresh-tuna club sandwich with bacon and arugula



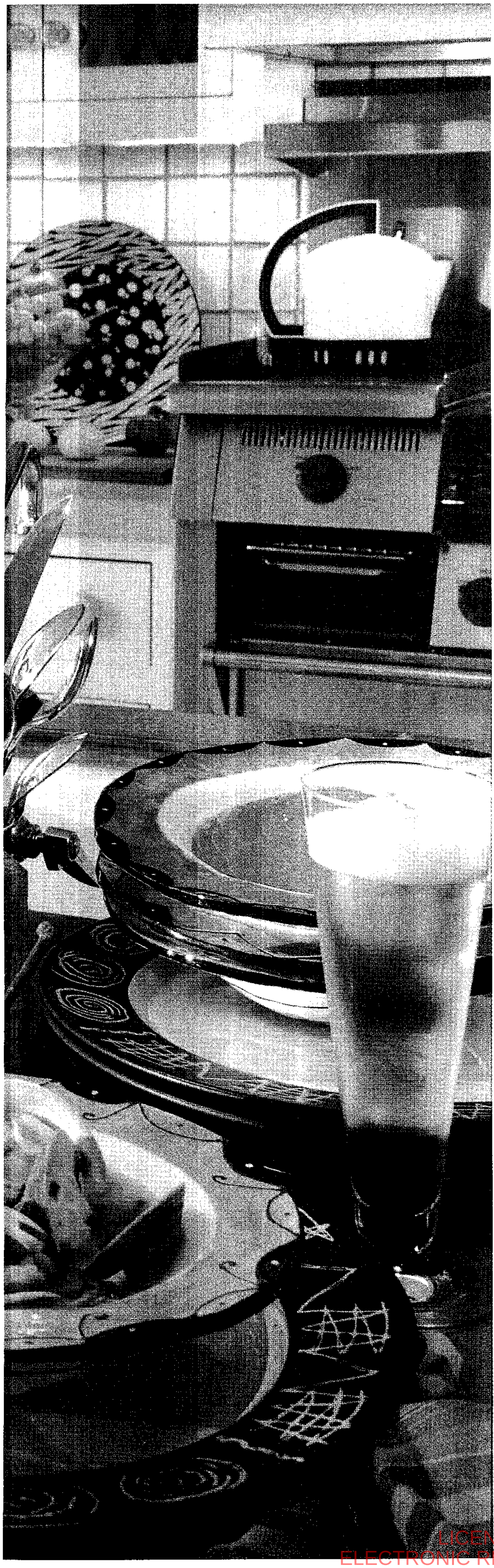
Dishes, Macy's; sandwich platter, Bendel's; napkins, MOMA Design Store; glasses, Wheeler Seidel Gallery; flatware, vase, and fruit bowl, Adrien Linford; pitcher, Galleri Orrefors Kosta

Illustration by Stephano Vitale.

Lantern, Katie Ridder Home Furnishings; ball, the Store Next Door; copper candleholders, Giles & Co.; candlesticks, Archetype Gallery; pillows and rug, ABC Carpet & Home. Interior design and flowers by Pure Mädderlake.

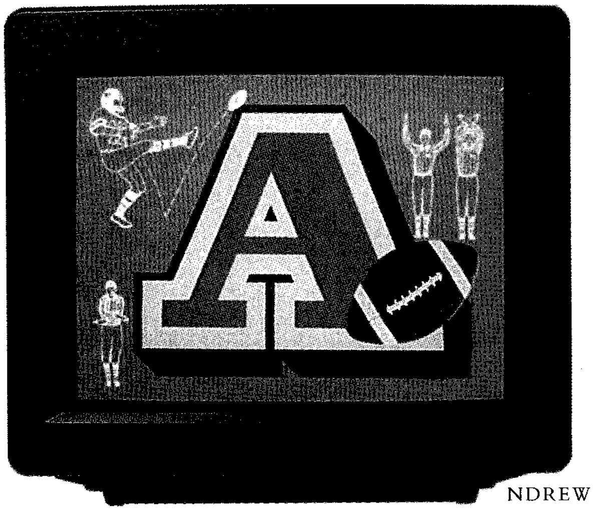
Plates, box, ladle, and glass compote, Conran's Habitat; clam bowls and round platter, Barneys New York; sandwich platter, Wheeler Seidel Gallery; flatware, Giles & Co.

Glasses, Fortunoff; napkins, ABC Carpet & Home; salt shaker and almond dish, Adrien Linford; vase and mustard-seed dish, Sara; bird bowl, Bendel's; kettle, Bloomingdale's; TV sets, S & S Sound City; football, Kelter Malcé Antiques. Kitchen designed by William Diamond.



Television photograph by Donal Holway; initial by Shaun Cusick. Basketball photograph: Adam J. Stoltman/Duomo; football photograph: Focus on Sports.

SPICE SQUAD



NDREW D'AMICO'S MENU IS AN UNUSUAL MIX OF CUISINES, WITH A HEALTHFUL EMPHASIS ON SEAFOOD. FOR HIS CLAM-AND-CHORIZO SOUP THE SIGN OF THE DOVE'S INVENTIVE CHEF UPDATES AN OLD PORTUGUESE RECIPE THAT'S PERFECT FOR TAKING THE CHILL OUT OF A FALL AFTERNOON. IT'S SPIKED WITH JALAPEÑO AND GARLIC, ENRICHED WITH CHICKEN STOCK, AND THICKENED WITH POTATOES AND SWISS CHARD. AS FOR THE TANGY CURRIED SNAPPER ON WARM NAN, IT'S D'AMICO'S OWN INDIAN FANTASY.

SOUP-AND-SANDWICH LUNCH FOR 4

ANDREW D'AMICO

Baby clams and chorizo in spicy potato broth

Curried snapper on Indian nan

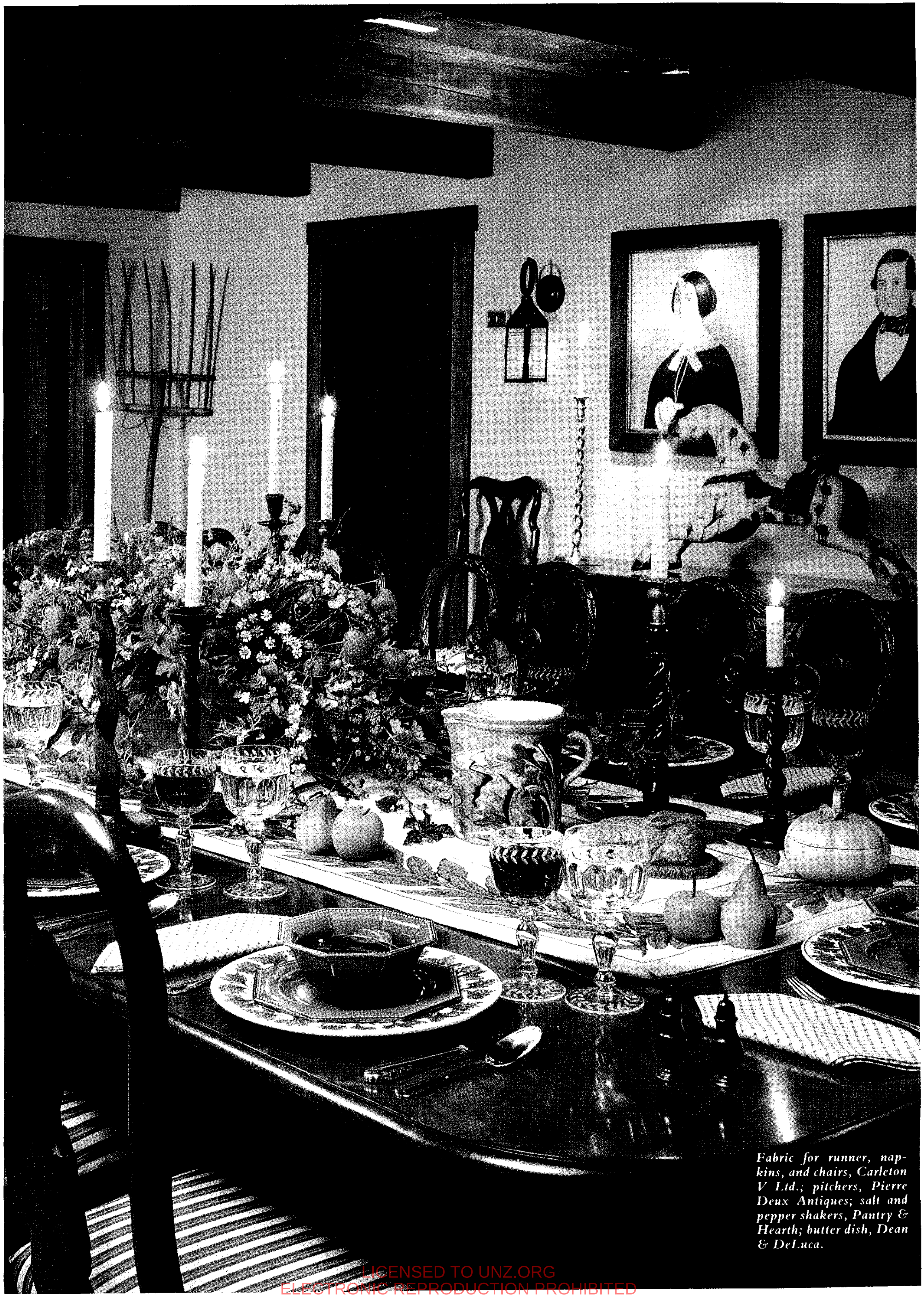
Minty cucumber raita

CELEBRATING WITH THE CHEFS

THIS MAY BE THE ULTIMATE FEAST, A BANQUET OF TRADITIONAL DISHES UPDATED FOR MODERN TIMES BY TEN OF THE CITY'S TOP CHEFS. THERE'S A BIT OF EVERYTHING, FROM PHEASANT AND CAVIAR TO CRANBERRIES AND PUMPKIN. YOU NEEDN'T FEEL COMPELLED TO COOK IT ALL. JUST PICK OUT A FEW OF YOUR FAVORITE THINGS. BUT THE *PIÈCE DE RÉSISTANCE* IS THE ROASTED WILD TURKEY—GAMY AND FULL OF FLAVOR—THAT'S STUFFED WITH A DELICIOUS DRESSING OF CREAMY MASHED POTATOES, SPICY SAUSAGE, AND SAVORY CHANTERELLE MUSHROOMS. AFTER ALL, THE HOLIDAYS ARE THE ONE TIME OF YEAR WHEN THOUGHTS OF CALORIES AND WAISTLINES SEEM POSITIVELY GRINCHLIKE.

Illustration by John Ward.

Pumpkin-shaped dish, Macy's; muffin basket, Bloomingdale's; horse, Judith and James Milne; fruit-shaped candles, Keesal & Mathews. Photographed at Suzanne Varney's Dutchess County country house. Flowers by Twigs.



Fabric for runner, napkins, and chairs, Carleton V Ltd.; pitchers, Pierre Deux Antiques; salt and pepper shakers, Pantry & Hearth; butter dish, Dean & DeLuca.

Cutting board and knife, Pa
try & Hearth; platter, Bardit
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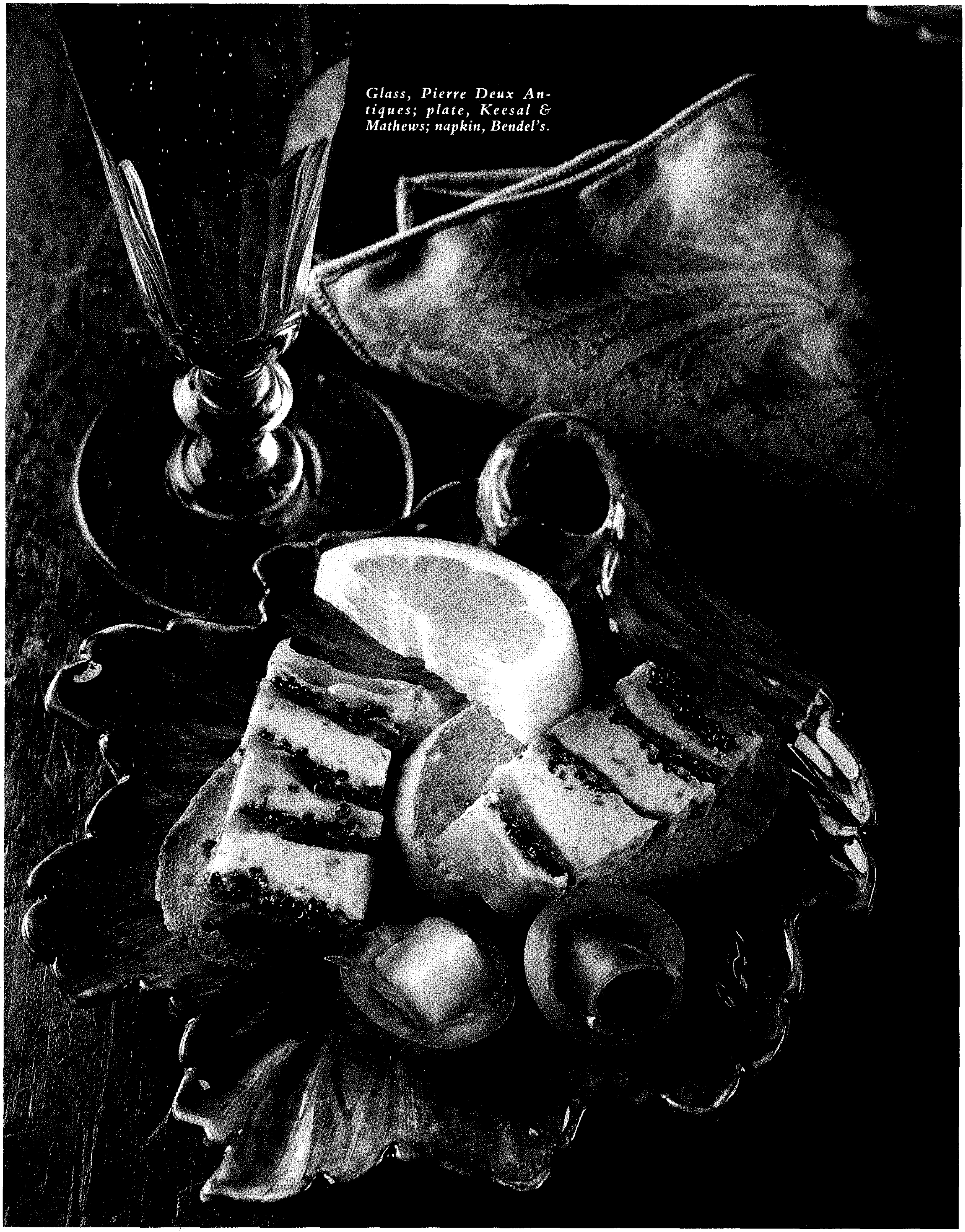
dith and James Milne; fabric
Carleton V Ltd.



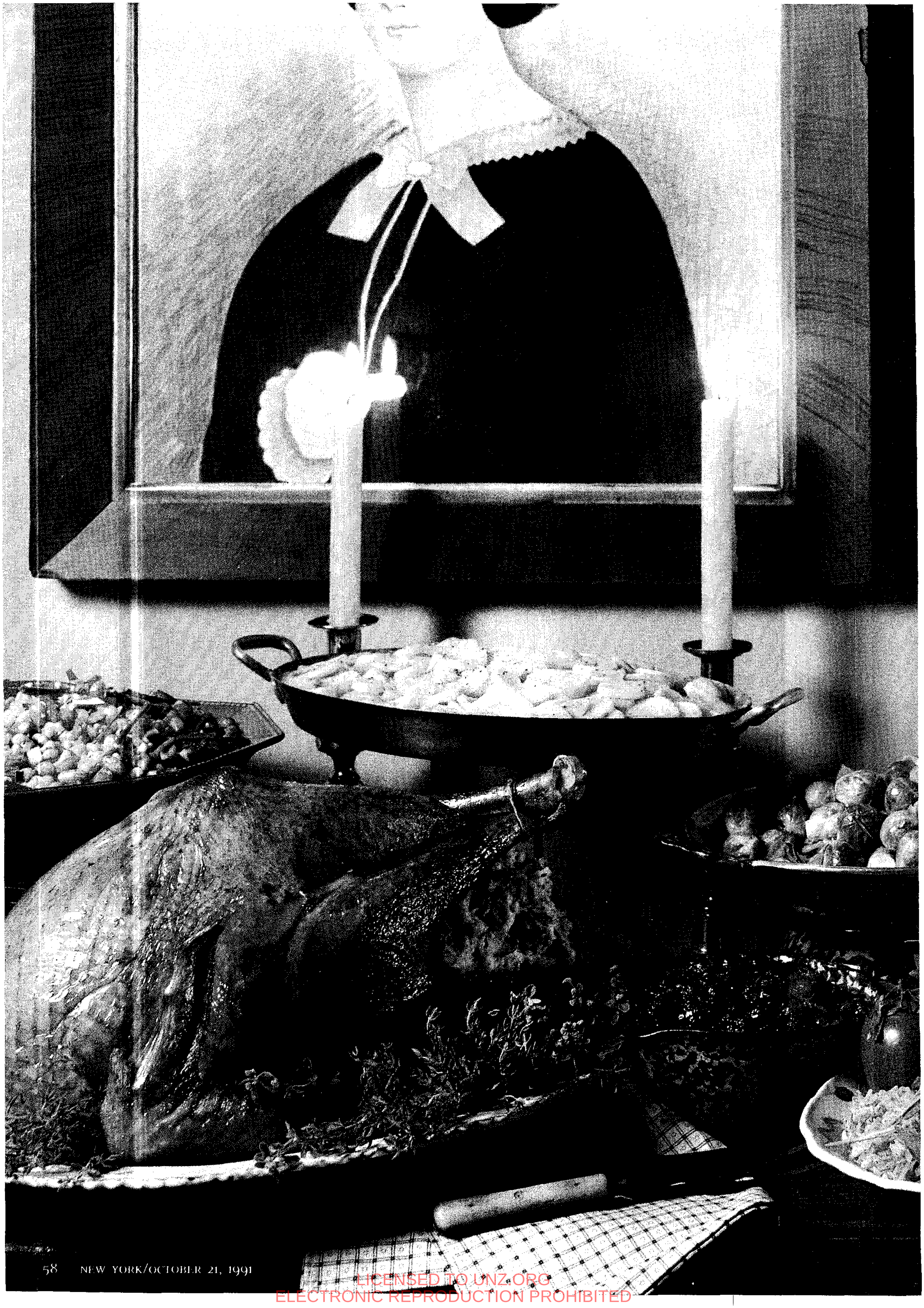
Glass, Pierre Deux Antiques; plate, Keesal & Mathews; napkin, Bendel's.

HOLIDAY FEAST FOR 12

TERRINE OF CAVIAR AND SMOKED SALMON
David Waltuck, Chanterelle

STUFFED BABY TOMATOES
Wayne Nish, March

WILD-MUSHROOM CONSOMMÉ
David Waltuck



ROAST WILD TURKEY WITH CHANTERELLE-SAUSAGE-AND-MASHED-POTATO STUFFING
Alfred Portale, Gotham Bar and Grill

PHEASANTS WITH CIDER-HONEY SAUCE AND APPLE-WILD-RICE RISOTTO
David Bouley, Bouley

OYSTER-AND-PANCETTA STUFFING
Charles Palmer, Aureole

BRUSSELS SPROUTS WITH CHESTNUTS AND BACON
Waldy Malouf, Hudson River Club

ROAST BARLEY AND CARAMELIZED ONIONS
Tom Valenti, Alison on Dominick Street

SOUTHWESTERN-STYLE SUCCOTASH
Brendan Walsh, Coyote Grill

CREAMY GRATIN OF PARSNIPS
Tom Colicchio, Mondrian

MINIATURE WALNUT-ONION MUFFINS
Waldy Malouf

Turkey platter, Bardith; pheasant platter, Adrien Linford; Brussels-sprout bowl and spoon, Bendel's; carving set, cranberry spoon, and iron pot, Pantry & Hearth; pottery casserole and pitcher, Pierre Deux; candlesticks, Macy's.

Silverware, Royal Copenhagen Porcelain–Georg Jensen Silversmiths.

WILD TURKEY WITH BRUSSELS SPROUTS AND PARSNIP GRATIN.

Glass cake stand, Pantry & Hearth; trays, David & Co.; glasses, Fortunoff; pottery vase and bowl, Barton-Sharpe, Ltd.; plates, ABC Carpet & Home; glass bowl and ladle, Keesal & Mathews.

WINE LIST

These holiday dishes, with their distinct and varied tastes, will be enhanced by a selection of generously flavored California wines. To complement the appetizers, choose a fuller-bodied style of sparkling wine, such as Mumm Cuvée Napa (about $12) or the lively, complex Domaine Carneros (about $18).

The intense, berrylike flavors of Zinfandel will stand up to wild turkey and pheasant; try the appealing 1989 Ravenswood Vintner's Reserve ($10), the ripe 1989 DeLoach ($13), or the firmer 1988 Ridge Howell Mountain ($14). If you prefer the classic structure of Cabernet Sauvignon, look for the easy-drinking 1988 Estancia ($10), the richer 1988 Dry Creek Vineyards ($16), or the supple, balanced 1987 Simi ($18).

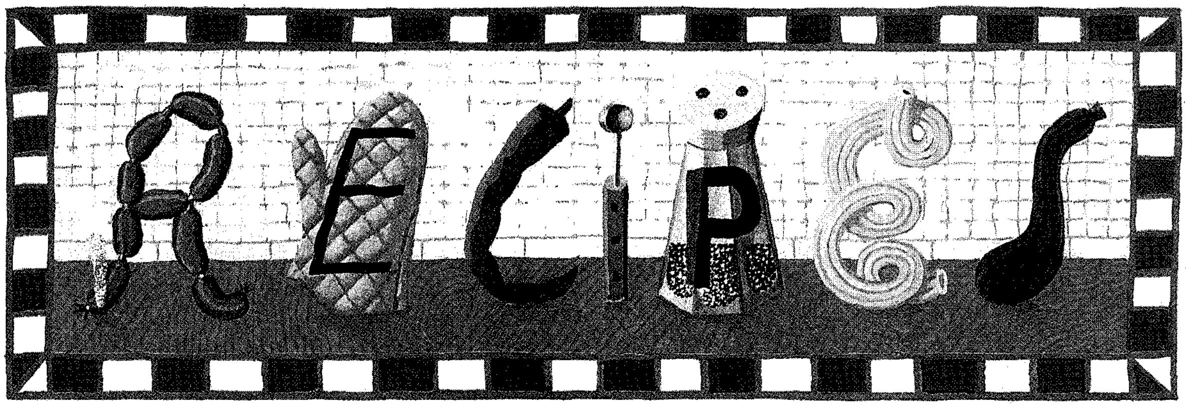
There are bound to be guests who prefer white wine, even with game, so put out a few bottles of Chardonnay, such as the fruity 1989 Buena Vista ($12), the well-knit, toasty 1989 Vichon ($17), or the more opulent 1989 Ferrari-Carano ($21). —**ALEXIS BESPALOFF**

CRANBERRY GRANITÉ
Tom Valenti, Alison on Dominick Street

CANDIED-WALNUT TART
Wayne Nish, March

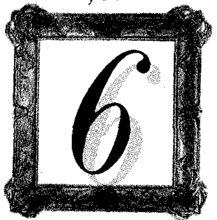
PUMPKIN CHEESECAKE WITH MAPLE-BOURBON SAUCE
Larry Forgione, An American Place

PEAR-AND-FIG STRUDEL WITH PORT-WINE SAUCE
Alfred Portale, Gotham Bar and Grill



WAYS AND MEANS

STUNNINGLY SIMPLE Dinner for



MARK STRAUSMAN

COTECHINO CON LENTICCHIE

(Garlic sausage with lentils)

1 pound dried lentils (French lentils are best)
½ red onion
½ carrot
1 stalk celery
1¼ pounds cotechino (or French garlic sausage)
½ yellow onion, minced
Extra-virgin olive oil
Salt and freshly ground black pepper
Italian parsley, chopped

Put lentils, red-onion half, carrot, and celery in a large pot of boiling salted water. Cook until lentils are tender, about 20 minutes. Drain lentils, and reserve water.

Remove vegetables from lentils, and discard. Boil sausage in reserved water until firm; remove from liquid. When cool, cut in ½-inch slices. Reserve cup cooking liquid.

In a large frying pan, sauté minced yellow onion in 2 tablespoons olive oil until transparent. Add lentils and ½ cup reserved cooking liquid, and reheat; add salt and pepper as needed. Add sausage and a little more liquid if mixture is dry, and heat sausage through. Before serving, drizzle with olive oil and sprinkle with parsley.

LENTILS WITH GARLIC SAUSAGE.

DENTICE AL FORNO

(Roasted red snapper)

1 2½-pound red snapper, striped bass, or grouper (dressed, with scales, fins, and gills removed)
Salt
2 sprigs fresh rosemary
1 clove garlic
1 bunch fresh oregano (or ½ tablespoon dried)
Freshly ground black pepper
6 tablespoons extra-virgin olive oil
½ cup white wine
30 gaeta olives

Preheat oven to 475 degrees. Salt fish cavity well. Stuff fish with rosemary, garlic, and most of oregano, and put in a roasting pan. Sprinkle with salt and pepper, drizzle with olive oil and wine, and dot with remaining oregano. Roast for about 8 minutes per pound.

Add more wine as roasting pan starts to dry during cooking; this will make a light sauce to pour over fish. About 2 minutes before fish is done, arrange olives around it, then continue cooking for remaining 2 minutes. (When fish is cooked, there should be no blood coming from cavity.)

Remove fish from pan with a spatula, and serve whole on a platter.

SAUTÉED SPINACH

3 bunches spinach
2 cloves garlic, thinly sliced
6 tablespoons extra-virgin olive oil
Salt and black pepper

Wash spinach 3 times in cold water; dry. In a large skillet, sauté garlic in olive oil until light golden brown. Add dry spinach, and sauté until wilted; season.

ROASTED HERBED POTATOES

18 new white or red potatoes, cut in quarters
6 tablespoons extra-virgin olive oil
1 clove garlic, thinly sliced
1 sprig rosemary, chopped
1 sprig thyme, chopped
Salt and pepper

Preheat oven to 475 degrees. Put potatoes in a roasting pan, and sprinkle with olive oil, garlic, herbs, salt, and pepper. Roast until tender, about 30 minutes.

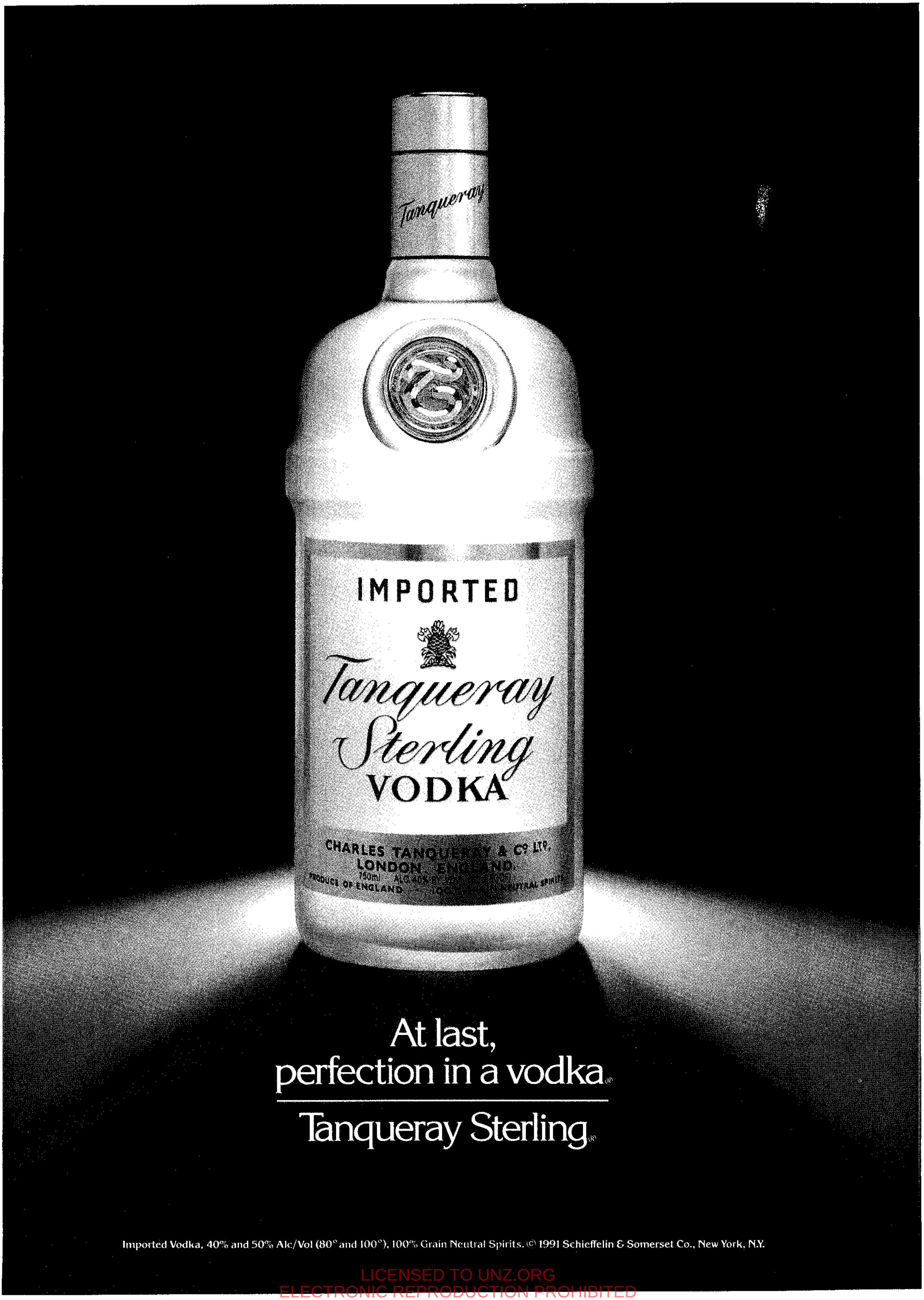
PEARS WITH CHEESE AND HONEY

3 ripe pears
½ pound aged Tuscan or Sardinian sheep's-milk cheese (caciotta, for example)
6 tablespoons honey
Freshly ground black pepper

Cut each pear in half, and remove core. Cut pear halves in ¼-inch-thick lengthwise slices, and fan on plates. Cut cheese in thin shavings, and arrange over pears.

Heat honey (in jar) in a water bath, and drizzle over cheese and fruit. Sprinkle with pepper.

Illustration by Kathy Osborn Young.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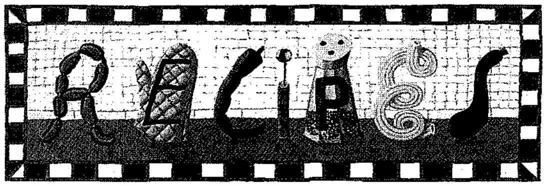
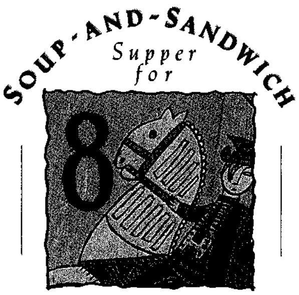




MICHAEL ROMANO

RIBOLLITA WITH ZUCCHINI "CROUTONS"

½ pound dried white beans, soaked overnight
2 large zucchini
2/3 cup olive oil
¼ pound pancetta, diced
1 large white onion, diced
2 stalks celery, diced
1 medium carrot, diced
2 cloves garlic, minced
1 cup peeled, seeded, and chopped fresh tomato
10 to 12 leaves fresh basil, coarsely chopped
½ head savoy cabbage, cut in large dice
2 cups chopped spinach
8 ½-inch-thick slices day-old sourdough bread, crust removed, diced
Salt and pepper to taste
8 teaspoons bread crumbs
2 teaspoons chopped parsley
½ cup grated Parmesan

TUNA CLUB SANDWICHES AND RIBOLLITA.

Drain beans. Simmer, covered, in 2 quarts lightly salted water for 45 minutes to 1 hour. When beans are done, set aside in their liquid. Dice 1 zucchini. Heat 6 tablespoons olive oil in a soup pot, and sauté diced zucchini, the pancetta, onion, celery, carrot, and garlic until vegetables are soft but not browned. Add tomato, basil, cabbage, and spinach, and cook for 10 more minutes.

Meanwhile, drain white beans, reserving cooking liquid. Put half of beans through a food mill, and add purée to vegetables. Add remaining beans and cooking liquid (which should measure 2 quarts; add more water if necessary), and simmer for 30 minutes. During last 10 minutes, add diced bread to soup, and season with salt and pepper.

Slice remaining zucchini on diagonal into 8 ¼-inch-thick slices; season. Toss slices with 2 tablespoons olive oil, and grill or sauté until tender. Combine bread crumbs, remaining olive oil, the parsley, and 2½ tablespoons Parmesan in a small bowl. Top each zucchini slice with a spoonful of bread-crumb mixture, and brown quickly under broiler.

Ladle soup into hot bowls, and top each with a zucchini crouton and Parmesan.

OPEN-FACE CHICKEN-FRIED-VENISON SANDWICH

1 teaspoon coriander seeds
1 teaspoon cumin seeds
1 cup flour
1 teaspoon cayenne pepper
½ teaspoon curry powder
4 tablespoons crème fraîche
1 tablespoon whole-grain mustard
1 tablespoon prepared horseradish, drained
Salt and black pepper
2 cups light olive or vegetable oil
4 3-ounce slices venison (available from Balducci's and D'Artagnan, 1-800-DARTAGNAN), cut from leg, pounded thin
1 cup buttermilk
4 thick slices white or peasant bread

Preheat oven to 350 degrees. Put coriander and cumin seeds on a baking sheet, and toast in oven for 5 to 10 minutes. Grind to a fine powder. In a bowl, mix flour and spices.

In another bowl, whip together crème fraîche, mustard, and horseradish, and season with salt and pepper; refrigerate.

In a deep sauté pan, over medium heat, heat oil to 350 degrees, or until a piece of bread tossed in floats quickly to top and browns. Season venison slices with salt and pepper, dip in buttermilk, and dredge in seasoned flour. Fry in hot oil until golden brown; drain on paper towels.

Toast bread; put a venison cutlet on each slice, and top with a dollop of mustard-horseradish crème fraîche.

FRESH-TUNA CLUB SANDWICH

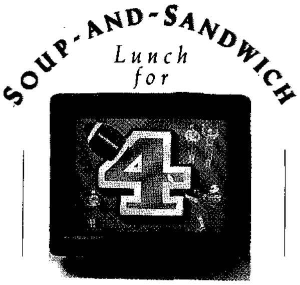
1 cup white wine
22 black peppercorns, 12 of them crushed
1 bay leaf
1 sprig thyme
1 teaspoon salt
¾ cup mayonnaise
2 tablespoons lemon juice
¼ teaspoon finely minced garlic
¾ pound fresh tuna
2 tablespoons each finely diced scallions, yellow peppers, red peppers, red onion, and celery
12 slices white or peasant bread
1 bunch arugula, trimmed
8 strips crisp cooked bacon

Make court bouillon: Put wine, whole peppercorns, bay leaf, thyme, salt, and 1 cup water in a sauce pot, and bring to a boil. Lower heat, and simmer for 30 minutes.

Make lemon aïoli: Thoroughly mix mayonnaise, lemon juice, crushed peppercorns, and minced garlic; refrigerate.

Poach tuna in court bouillon for 8 minutes. Let cool completely in court bouillon; drain. Break up tuna with a fork, and mix with scallions, peppers, onion, celery, and 2/3 of lemon aïoli.

Spread remaining aïoli evenly over one side of each slice of bread. For each sandwich: Spread tuna salad on one slice; place second slice on top of first, and top with arugula and 2 slices bacon. Cover with third slice, then cut sandwich in half.



ANDREW D'AMICO

BABY CLAMS AND CHORIZO IN POTATO BROTH

½ onion, chopped
Cloves from ½ head garlic, peeled and smashed
1 jalapeño pepper, seeds removed, chopped
¼ small head cabbage, shredded
2 ounces bacon
2 large Idaho potatoes, peeled and halved
1 bay leaf
3 pints chicken stock
¼ pound chorizo, thinly sliced
4 tablespoons olive oil
24 clams, scrubbed clean
¼ pound Swiss chard or kale, shredded

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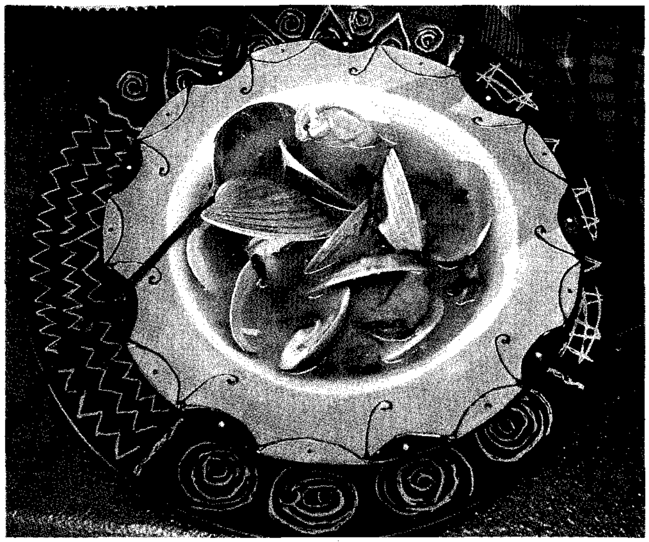
Salt and freshly ground black pepper

Combine first 8 ingredients in a soup pot, and simmer until potatoes are cooked, about 30 minutes. Remove potatoes, and let cool. Turn up heat, and reduce broth to 1 quart; strain, and reserve.

In a large sauté pan, briefly sauté chorizo in 2 tablespoons olive oil over high heat. Add broth, and reduce by a third. Add clams, cover pan, and steam until clams open. Remove clams, and place in heated soup bowls.

Grate cooled potatoes, whisk into broth, and continue cooking. Whisk in remaining olive oil, and add chard; season with salt and plenty of pepper, and pour over clams.



CLAMS AND CHORIZO IN SPICY POTATO BROTH.

CURRIED SNAPPER ON INDIAN NAN

½	**teaspoon each cumin seeds and coriander seeds**
	Seeds from 3 cardamom pods
½	**teaspoon black mustard seeds**
½	**teaspoon turmeric**
½	**teaspoon white peppercorns**
¼	**teaspoon cayenne**
⅛	**teaspoon cinnamon**
2	**tablespoons vegetable oil**
	Salt and pepper
6	**ounces snapper or cod fillets**
½	**medium onion, finely diced**
1	**clove garlic, minced**
1	**tablespoon grated fresh ginger**
1½	**tablespoons ground toasted almonds**
1	**bay leaf**
2	**medium tomatoes, peeled, seeded, and chopped**
½	**cup fish or chicken stock**
2	**tablespoons lime juice**
4	**nan or pita breads**
2	**scallions, sliced**
6	**sprigs coriander**

Make curry paste: Grind together cumin, coriander, cardamom, and mustard seeds, turmeric, peppercorns, cayenne, and cinnamon; mix with 2 tablespoons water, and set aside.

Heat oil in a sauté pan. Season fish fillets; brown on both sides, and cook through; remove from pan. Add onion, garlic, ginger, almonds, and bay leaf, and sauté until golden. Add curry paste, and sauté for 2 minutes more. Add tomatoes and stock, and simmer until sauce is thick. Flake fish into small pieces; add to sauce, and heat through. Add lime juice, and adjust seasoning.

Spoon curry onto warmed bread; garnish with scallion and coriander. Serve with cucumber raita, slivered almonds, and black mustard seeds.

RECIPES

HOLIDAY FEAST for 12

TERRINE OF CAVIAR AND SMOKED SALMON

(David Waltuck)

1¾	**pounds smoked Norwegian or Scottish salmon, not too salty (1 pound cut in ½-inch cubes, ¾ pound thinly sliced)**
3	**sticks unsalted butter, clarified, at room temperature**
½	**cup heavy cream**
	Juice of half a lemon
¼	**teaspoon each finely chopped chives, dill, and parsley**
6 to 7	**ounces black caviar (American sturgeon or Russian, depending on your budget)**

In 2 or 3 batches, put salmon cubes, butter, and cream in a food processor, and purée until completely smooth and fluffy. Stir in lemon juice and herbs. Taste, and add more lemon if necessary; set mousse aside.

Line a 4-cup terrine with plastic wrap, leaving overhanging edges that can be folded over top when terrine is full.

Cover bottom of terrine with a layer of sliced salmon. Using a sandwich spreader or metal spatula, spread on a thin layer of salmon mousse, then a thin layer of caviar. Repeat layers until terrine is full. Last layer should be sliced salmon. Fold plastic wrap over top of terrine, and chill for at least 24 hours.

To unmold terrine, unfold plastic wrap on top. Invert terrine on a platter, and, holding sides of plastic wrap taut, lift off terrine (you may need to tap terrine once or twice). Cover loosely, and chill until ready to serve.

Slice thinly with a chef's knife dipped in hot water. Serve with toast and lemon wedges. Will keep in refrigerator for a week.

STUFFED BABY TOMATOES

(Wayne Nish)

1	**pint each red and yellow pear or cherry tomatoes**
½	**cup mascarpone**
⅛	**cup slivered almonds, chopped**
¼	**pound prosciutto di Parma**
¼	**pound taleggio cheese**
1	**small bunch basil**

Halve each tomato lengthwise, and scoop out pulp and seeds with a tiny melon baller or espresso spoon.

Mix mascarpone with chopped almonds. Cut prosciutto in strips 3 inches long and ½ inch wide, and roll up. Cut taleggio in ½-inch cubes.

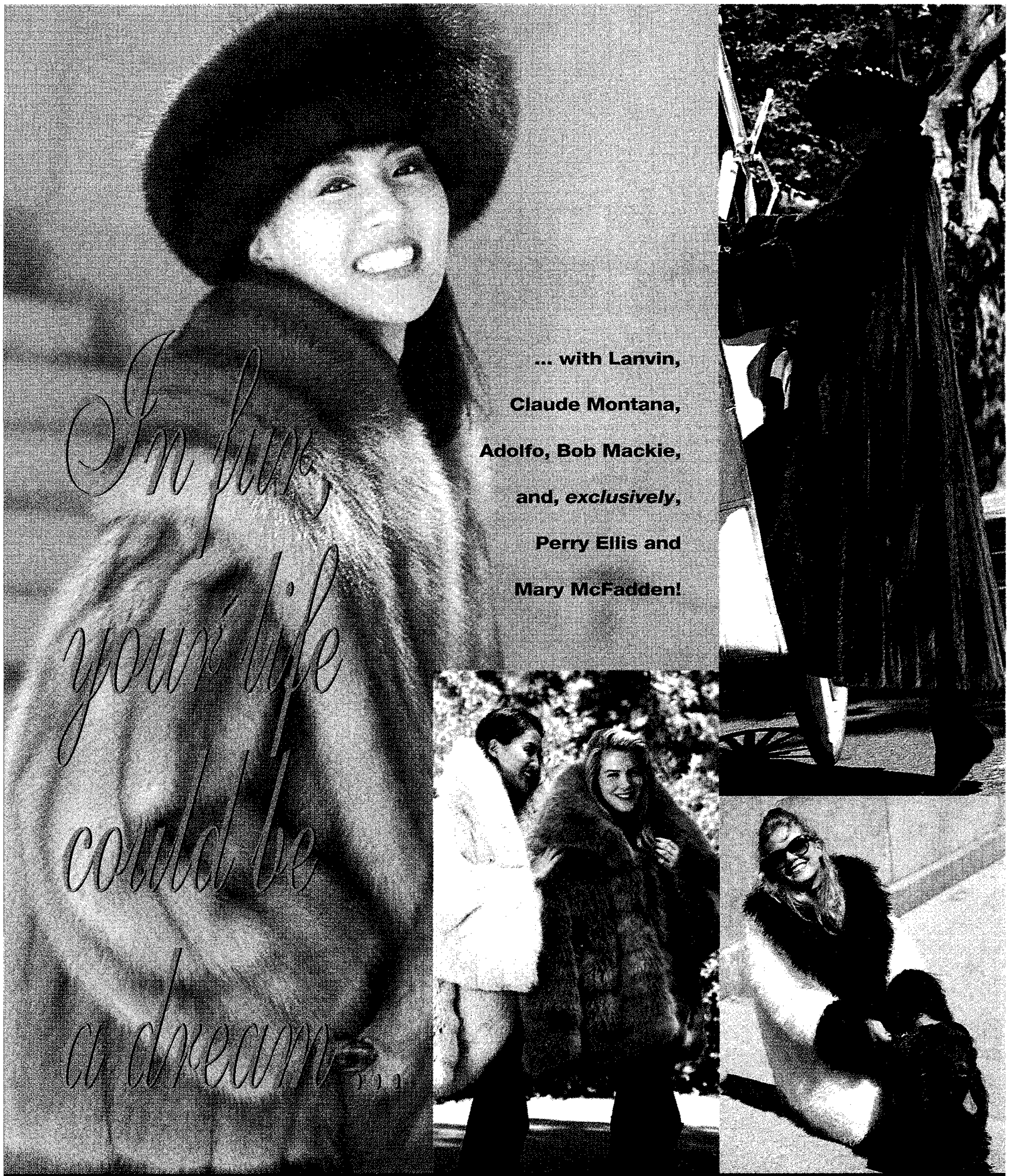
Divide tomato halves in 3 batches. Fill one batch with mascarpone mixture, one with prosciutto rolls, and one with taleggio cubes; top each taleggio cube with a tiny basil leaf. Arrange on a platter.

WILD-MUSHROOM CONSOMMÉ

(David Waltuck)

2	**quarts chicken stock**
2	**carrots, 1 coarsely chopped and 1 finely diced**
2	**onions, 1 coarsely chopped and 1 finely diced**
1	**head garlic, peeled and chopped**
6	**ounces dried wild mushrooms, preferably a mixture of cèpes, chanterelles, trumpets, morels, etc.**
1	**tablespoon tomato paste**
1	**cup egg whites**
	Juice of half a lemon
	Salt and freshly ground black pepper to taste
1	**tablespoon Madeira**

Make mushroom stock: Mix chicken stock, coarsely chopped carrot and onion, garlic, mushrooms, and tomato paste in a pot. Bring to a simmer, lower heat, and cook very slowly for 2 hours.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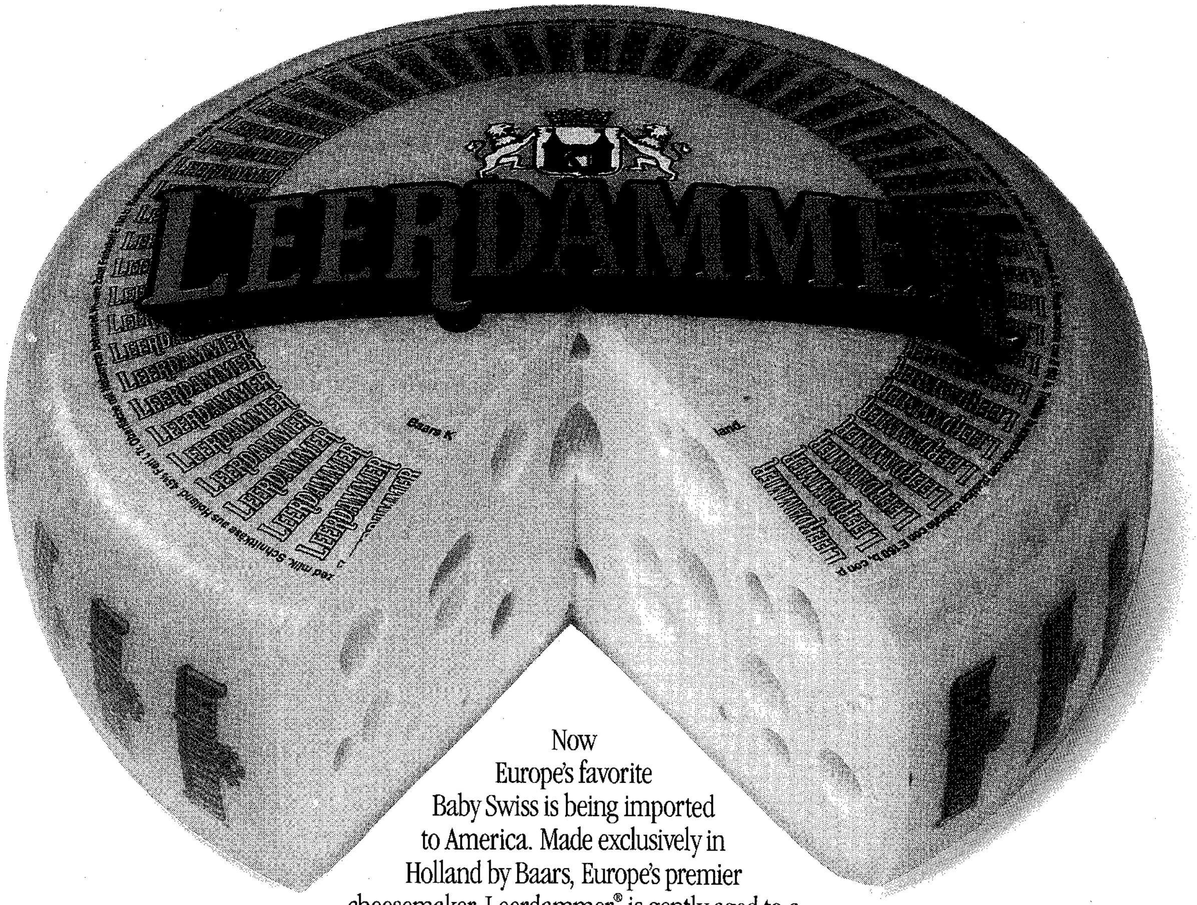

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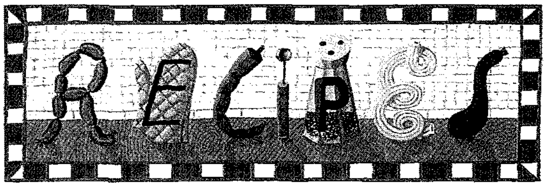


Strain, and chill stock.

Make consommé: Put egg whites, diced carrot and onion, lemon juice, and mushroom stock in a pot, and whisk together well. Over low heat, slowly bring to a simmer, stirring from time to time to prevent egg whites from burning on bottom.

Egg whites and vegetables will rise to top and form a "raft." When raft forms, do not stir but continue cooking slowly for 1 hour.

Skim off raft, and discard. Strain consommé through cheesecloth. Season with salt and pepper; add Madeira.

Consommé may be served au naturel or garnished with julienne vegetables (carrots, leeks, celery, etc.) and wild mushrooms. Will keep in refrigerator for 10 days.

ROAST WILD TURKEY WITH CHANTERELLE-SAUSAGE-AND-MASHED-POTATO STUFFING

(Alfred Portale)

1 cup thinly sliced shallots
1½ sticks butter
3 cloves garlic, minced
1½ pounds chanterelles or seasonal mushrooms
Salt and freshly ground white pepper
1 pound sausage meat, lightly browned, then drained on paper towels
½ cup chopped Italian parsley
1 teaspoon chopped fresh thyme
¼ cup minced chives
2½ pounds potatoes, peeled, cooked, and mashed with ¾ cup milk and ½ stick butter
1 10-to-12-pound wild turkey, available from Balducci's or D'Artagnan (1-800-DARTAGNAN)
2 tablespoons olive oil
Ground juniper berries
2 quarts rich chicken stock
2 tablespoons cornstarch (optional)

Preheat oven to 450 degrees. Sauté shallots in 1 tablespoon butter; add garlic, and cook without browning for about 6 minutes. In a separate pan, sauté mushrooms in 3 tablespoons butter; season with salt and pepper. In a large bowl, combine mushrooms with shallots, garlic, and sausage meat. Add herbs and mashed potatoes, and mix lightly; adjust seasoning.

Pack neck and breast cavities of turkey with stuffing. (Cook extra stuffing in a loosely covered baking dish, and baste with cooking juices.) Sew or skewer turkey closed, and rub all over with 4 tablespoons butter, the olive oil, salt, pepper, and 1 tablespoon ground juniper berries.

Put turkey on a rack, and set in a roasting pan. Add 3 cups stock to pan. Put in oven, and reduce temperature to 325 degrees. Baste turkey every 15 minutes. Cover breast with foil if it starts to brown too quickly.

Roast turkey for 12 to 15 minutes per pound; remove from oven, and allow to rest for 20 minutes. Present turkey, then remove legs, and return them to oven to finish cooking for 20 minutes while carving bird.

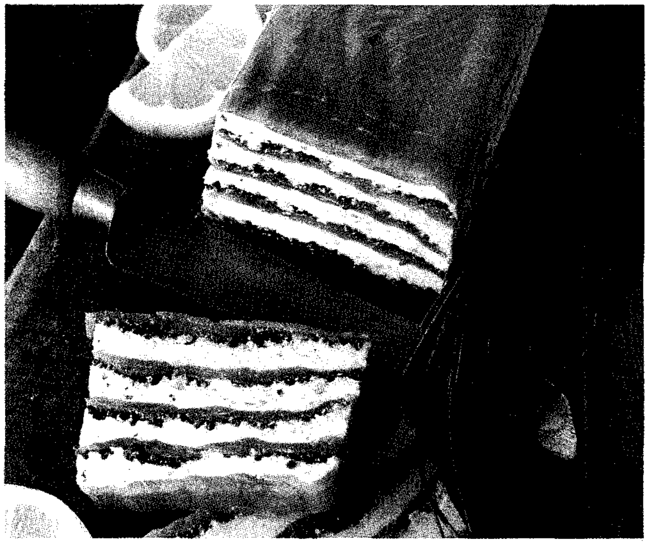
While turkey is roasting, simmer neck and giblets (including liver) in a saucepan with remaining stock for 1½ hours. Remove giblets and neck meat, and chop finely.

While turkey is resting, deglaze roasting pan (add some giblet stock if necessary), and add pan juices to giblet stock. Reduce stock until rich in flavor and slightly thickened (use cornstarch if necessary). Season gravy with salt, pepper, and a pinch ground juniper. Add chopped giblets and neck meat, and swirl in remaining butter.

PHEASANTS WITH CIDER-HONEY SAUCE AND APPLE-WILD-RICE RISOTTO

(David Bouley)

2 pheasants, 3 to 4 pounds each, trussed (available from D'Artagnan, 1-800-DARTAGNAN)
1 cup mirepoix (1 carrot, 1 stalk celery, and ½ medium yellow onion, finely diced)
1 sprig thyme
1 sprig parsley
2½ tablespoons mustard seeds
½ stick butter
½ cup honey
1 bottle English or French hard dry cider
1 large sprig sage
1 pound wild rice (preferably blond, available at Commodities Natural Foods)
2 each green, golden, and spy apples
Nutmeg and ginger



TERRINE OF CAVIAR AND SMOKED SALMON.

Preheat oven to 350 degrees. Put pheasants' necks, mirepoix of vegetables, thyme, parsley, mustard seeds, and 2 quarts water in a stockpot, and simmer until reduced by half; strain, and reserve stock.

In a large roasting pan, brown pheasants on all sides in half of butter; remove pheasants, and drain off fat.

In same pan, heat honey until lightly caramelized. Add cider, and reduce by one third.

Add pheasants and sage to pan, and bake until legs are tender (about 1 hour), basting every 10 minutes with cider. Reserve pan juices.

Meanwhile, rinse rice thoroughly, then cook in boiling water for 5 minutes; drain, and set aside.

Peel and finely dice apples. Put remaining butter in a large sauté pan; add apples and a pinch nutmeg and ginger, and sauté until golden. Add wild rice and reserved stock, and simmer until rice is tender.

Serve pheasants on a bed of wild rice, and remaining cider sauce on the side.

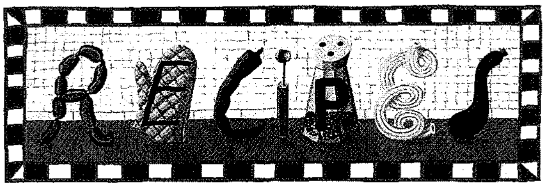
OYSTER-AND-PANCETTA STUFFING

(Charles Palmer)

½ pound pancetta, cut in ½-inch cubes
1 cup finely diced onion
¾ cup diced peeled celery heart
½ pound fresh spinach, coarsely chopped
7 tablespoons unsalted butter
6 cups French-bread cubes, completely dried
2 tablespoons finely chopped fresh sage
2 tablespoons chopped parsley
½ teaspoon poultry seasoning
3 eggs
25 oysters, shucked, and their juices
2 cups rich chicken stock
Salt and pepper

Preheat oven to 350 degrees. Render pancetta in a medium-hot skillet; add onion, celery, and spinach, and sweat until onion is transparent. Add butter, and melt (do not brown). Set aside.

Mix bread, sage, parsley,



poultry seasoning, and eggs in a large bowl, and set aside.

Add oysters and chicken stock to skillet; season to taste. Cook over low heat for 2 minutes (don't boil), then pour over bread mixture, and toss lightly.

Bake in a buttered casserole until golden brown on top, about 30 minutes.

BRUSSELS SPROUTS WITH CHESTNUTS AND BACON

(Waldy Malouf)

½ pound thinly sliced bacon, cut in ½-inch crosswise strips
1½ cups chicken stock
3 large shallots, thinly sliced
1 sprig rosemary
2 cloves garlic, halved
2 cups chestnuts, roasted, peeled, and coarsely chopped
3 pounds fresh Brussels sprouts, trimmed and blanched
Salt and freshly ground black pepper

PHEASANTS WITH APPLE-WILD-RICE RISOTTO.

In a large sauté pan, combine bacon, half of chicken stock, the shallots, rosemary, and garlic, and simmer over medium heat until liquid has evaporated and bacon begins to sizzle. Remove rosemary and garlic, and reserve.

Add chestnuts, and lightly brown for 3 to 4 minutes. Add remaining chicken stock, and bring to a simmer. Add Brussels sprouts, and cook until heated through, 8 to 10 minutes. Season with salt and pepper to taste. Garnish with reserved rosemary and garlic.

ROAST BARLEY

(Tom Valenti)

2 large Spanish onions, thinly sliced
5 tablespoons butter
1 pound dried barley
1½ quarts chicken stock
Salt and pepper
Pinch sugar

In a large sauté pan, over low heat, sauté onions in 3 tablespoons butter until caramelized, about 30 minutes. Melt remaining butter in another sauté pan; add barley, and brown over low to medium heat, taking care not to burn it.

Pour barley onto caramelized onions. Add just enough chicken stock to cover barley, and simmer, stirring occasionally. Add more stock as barley absorbs liquid, and continue to cook until all liquid is absorbed and barley is tender, about 45 minutes. Season to taste with salt, pepper, and sugar.

SOUTHWESTERN-STYLE SUCCOTASH

(Brendan Walsh)

1½ cups fresh beans (cranberry, lima, fava, or flageolet)
4 tablespoons unsalted butter
2 cloves garlic, minced
1 medium zucchini, finely diced
1 medium red pepper, julienned
1 small poblano chili, julienned
1 cup chicken stock
Kernels from 10 ears fresh corn
¼ cup ancho-chili purée (2 to 3 dried chilies, soaked in water until soft, drained, and puréed)
1 tablespoon chopped fresh sage
2 plum tomatoes, peeled, seeded, and chopped
Salt and pepper to taste

Cook beans in lightly salted boiling water until just tender; drain.

In a large pot, cook half of butter over medium heat until it starts to bubble. Add garlic and zucchini, turn heat to high, and cook, stirring continuously, for 2 minutes more.

Stir in red pepper, poblano chili, beans, and chicken stock, and bring to a boil. Add corn, chili purée, and sage, return to a boil, and cook for 4 minutes. Stir in tomatoes, and cook briefly. Add remaining butter, and season with salt and pepper.

PARSNIP GRATIN

(Tom Colicchio)

12 medium-large parsnips
2 quarts heavy cream
½ teaspoon nutmeg
Salt and pepper to taste

Preheat oven to 350 degrees. Peel parsnips, and cut in ⅛-inch-thick slices. In a large, heavy saucepan, bring cream to a boil. Add parsnips, and cook until no longer crisp. Remove parsnips, and arrange evenly in a large ovenproof gratin dish.

Add nutmeg, salt, and pepper to cream, and reduce by half. Cover parsnips with cream, and bake until golden brown, about 8 minutes.

WALNUT-ONION MUFFINS

(Waldy Malouf)

3 eggs
½ cup plus 2 tablespoons sugar
2 sticks butter, melted
2 cups puréed raw onions
3 cups bread flour
2 teaspoons salt
1 tablespoon baking powder
1 pound chopped walnuts

Preheat oven to 400 degrees. Mix eggs, sugar, and butter. Stir in onions. Add remaining ingredients, and stir until batter is thoroughly mixed.

Butter miniature-muffin tins, and fill almost to top. Bake until golden brown, about 20 minutes; serve warm.

CRANBERRY GRANITÉ

(Tom Valenti)

¾ pound sugar
1 cup light corn syrup
½ cup orange juice
1 pound fresh cranberries

Combine 1 quart water, the sugar, corn syrup, and orange juice, and bring to a boil. Remove from heat; add cranberries, and let steep for 45 minutes. Drain, reserving liquid.

Purée cranberries in a food processor, then pass through a sieve to remove stems and skins. Add purée to reserved liquid, and pour into a shallow baking pan. Put in freezer, and stir every 45 minutes until ice has a grainy consistency, 4 to 6 hours.

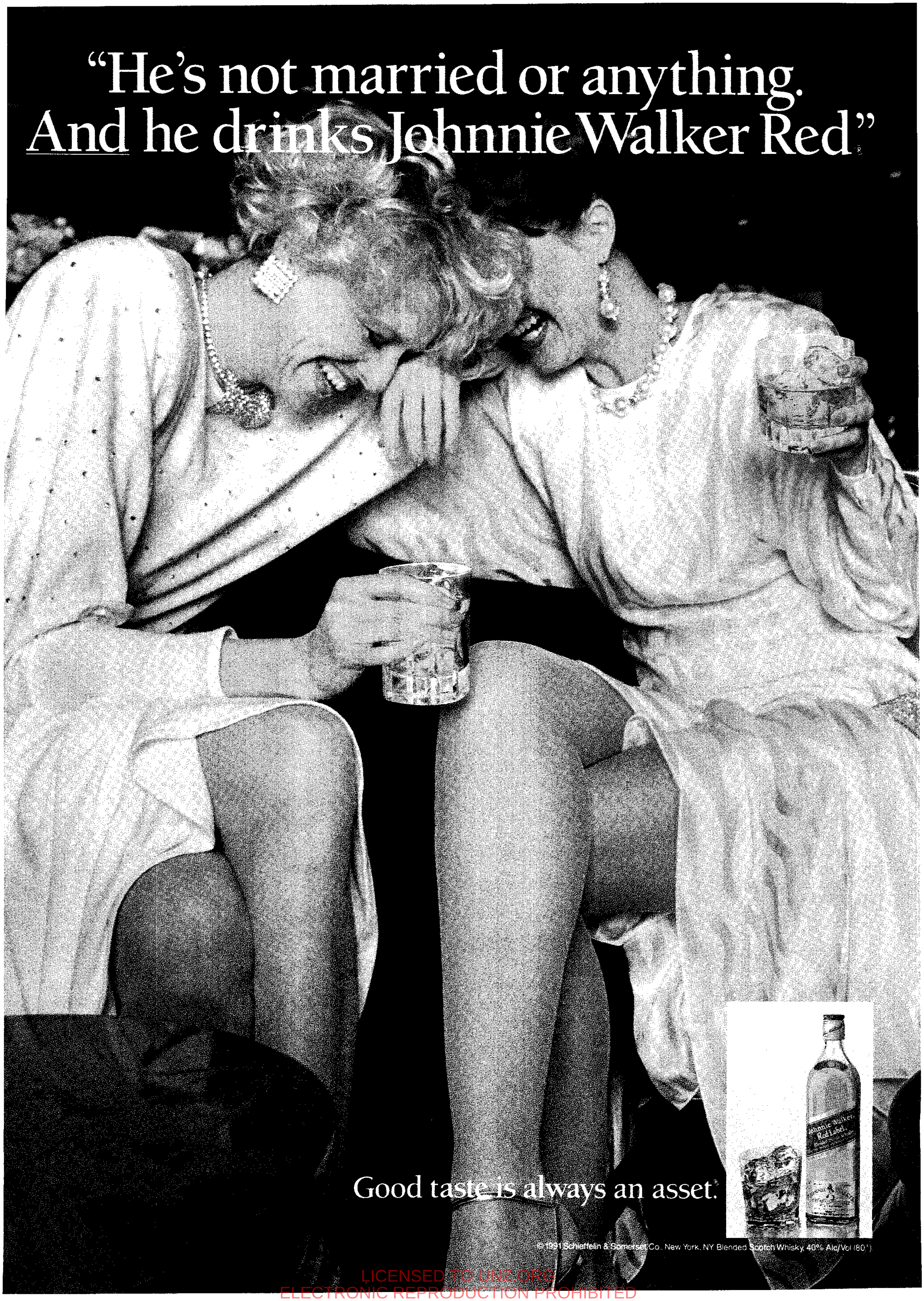
CANDIED-WALNUT TART

(Wayne Nish)

1 stick unsalted butter
¾ cup light brown sugar
2 tablespoons sugar
¼ cup honey
¼ cup heavy cream
1 pound walnut pieces
1 prebaked 9-inch tart shell

Preheat oven to 325 degrees. Melt butter and sugars; add honey, and cook until mixture reaches 250 degrees on a candy thermometer. Remove from heat, add cream and nuts, and stir to mix thoroughly.

Pour into tart shell, and bake until center of filling is bubbling, about 20 minutes. Serve warm with vanilla ice cream. Tart will keep for a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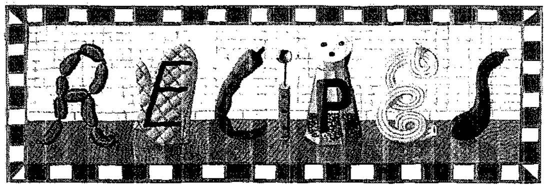

week at room temperature (do not refrigerate).

Pumpkin Cheesecake, Pear-and-Fig Strudel.

PUMPKIN CHEESECAKE WITH MAPLE-BOURBON SAUCE

(Larry Forgione)

1½ cups fine gingersnap crumbs (about ½ pound gingersnaps)
¾ cup chopped pecans or walnuts
6 tablespoons unsalted butter, melted
½ pound cream cheese, at room temperature
½ cup sugar
½ cup lightly packed brown sugar
1 teaspoon cinnamon
¾ teaspoon ginger
½ teaspoon ground cloves
½ teaspoon freshly grated nutmeg
1 cup unsweetened pumpkin purée, fresh or canned (not pumpkin-pie filling)
5 large eggs
½ cup heavy cream
Maple-bourbon sauce (recipe below)

Make crust: Lightly butter a 10-by-2-inch round cake pan. Combine gingersnap crumbs, nuts, and butter in a bowl, and mix well. Press mixture firmly into prepared pan, and refrigerate for at least 30 minutes.

Preheat oven to 350 degrees. Make filling: In a bowl, beat cream cheese until smooth. Add sugars and spices, and beat until light in texture, 3 to 4 minutes. Add pumpkin purée, and mix until just blended. Stir in eggs one at a time, scraping sides of bowl after each addition. Stir in cream.

Pour batter into crust, and put cake pan in a roasting pan. Add hot water to roasting pan halfway up sides of cake pan. Bake in center of oven until cheesecake is firm to touch and slightly puffed, about 50 minutes.

Let cheesecake cool on a wire rack for about 45 minutes. Cover, and refrigerate for at least 4 hours. When cheesecake is completely chilled, lower pan into a hot-water bath for 2 to 3 minutes to loosen crust. Invert a large, flat plate on top of cheesecake; invert pan, and remove. Put a second plate on bottom of cheesecake, and turn it right side up. Cut with a hot knife, and serve with maple-bourbon sauce.

Cheesecake will keep for 4 to 5 days in refrigerator and for 2 weeks in freezer.

MAPLE-BOURBON SAUCE

¼ cup maple syrup
3 tablespoons bourbon
1 cup light cream
¼ vanilla bean, split lengthwise
3 large egg yolks
¼ cup sugar
¾ teaspoon cornstarch
⅓ cup heavy cream, whipped

Combine maple syrup and bourbon in a saucepan. Over medium heat, bring to a boil, and cook until reduced by one third, about 10 minutes; set aside to cool.

Put light cream and vanilla bean in a large saucepan, and bring to a boil. Immediately remove from heat, and let bean infuse cream for about 10 minutes. Remove bean, and scrape pulp into cream.

Whisk together egg yolks, sugar, and cornstarch. Stir in ½ cup vanilla cream, and return mixture to saucepan with rest of cream. Stirring continuously, cook over low heat until thickened enough to coat back of a wooden spoon, 5 to 8 minutes.

Add reduced maple syrup and bourbon, and strain through a fine sieve into a bowl set in ice. Stir until completely chilled, then fold in whipped cream.

PEAR-AND-FIG STRUDEL WITH PORT-WINE SAUCE

(Alfred Portale)

1¾ cups sugar
1 vanilla bean
2 cinnamon sticks
Pinch ground cloves
1 2-inch piece lemon peel
1 2-inch piece orange peel
6 to 7 bosc pears, peeled and cored
12 to 14 dried figs, soaked in warm water for 20 minutes
2 tablespoons dark rum
½ cup flour
6 egg yolks
2 cups milk
¼ to ½ teaspoon almond extract
2 cups ruby port
2 teaspoons cornstarch
1 1-pound package phyllo dough
1 stick butter, melted, at room temperature
3 tablespoons chopped toasted pistachio nuts
¼ cup confectioners' sugar
Ice cream and mint

Poach fruit: In a stainless-steel pot, combine 1½ cups water, 1¼ cups sugar, vanilla bean (split and scraped), cinnamon sticks, clove, and lemon and orange peel. Add pears, and cover with a kitchen towel. Bring to a simmer, and poach pears until tender, about 15 minutes. Remove pears, and chill in half of liquid. Poach figs in remaining syrup for about 20 minutes. Add rum, and chill.

Make almond cream: In a heavy stainless-steel sauce pot, combine flour and 3½ tablespoons sugar. In a bowl, whisk egg yolks with 3½ tablespoons sugar until lemon-colored. Heat milk almost to a boil, and whisk into sugar-and-flour mixture. Bring to a boil over medium heat, stirring continuously. Lower heat, and simmer for 4 minutes. Gradually whisk mixture into yolks. Transfer to a saucepan, and cook over low heat, stirring continuously, until thickened. Strain, and let cool; add almond extract to taste. Cover, and refrigerate.

Make port sauce: In a saucepan, combine all but 1 tablespoon port with 1 tablespoon sugar. Bring to a boil, and cook until reduced by half, about 5 minutes. Combine cornstarch with remaining port, and whisk into reduced liquid. Remove from heat, and chill.

Preheat oven to 400 degrees. Assemble strudel: Remove pears and figs from poaching liquid, and cut in large dice; set aside. Cut phyllo sheets in 5 equal strips, about 12 inches by 3 inches. Stack phyllo strips, and cover with a damp kitchen towel to keep them from drying out. Put 12 4-inch pastry rings on 2 baking sheets. Place 3 strips phyllo in a pastry ring, forming a star, with ends of strips overlapping sides; brush with melted butter. Repeat with another 3 strips, covering ring, and brush with melted butter.

Fill ring with diced fruit, put a tablespoon of almond cream in center, and sprinkle with pistachios. Draw up ends of dough, and pinch together to form a topknot. Repeat process for remaining 11 strudels.

Bake until pastry is a light golden brown, 15 to 20 minutes. Remove rings, and dust strudels with powdered sugar. Serve with ice cream and mint sprigs, and drizzle with port sauce. ■

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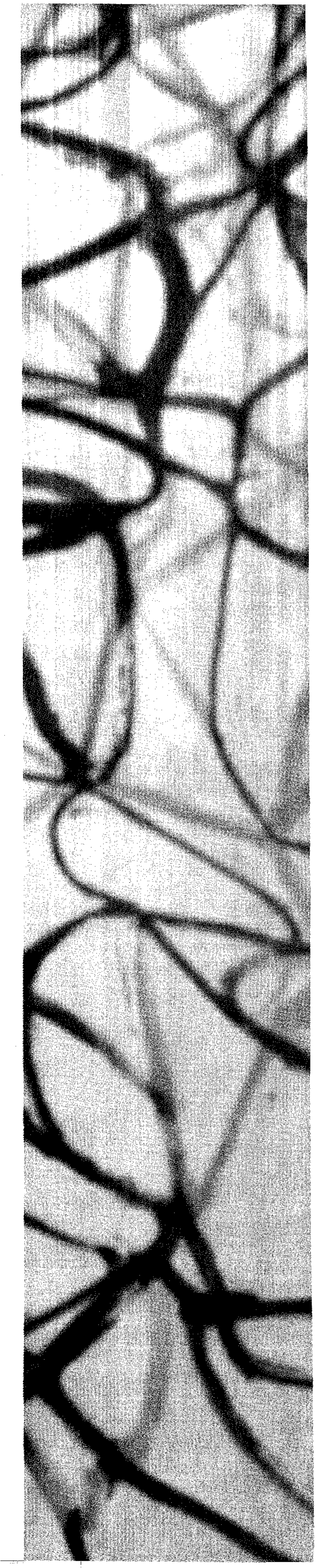
DIFFERENT STROKES

Brice Marden's Bold New Direction Has Made Him the Art World's Cult Hero By Kay Larson



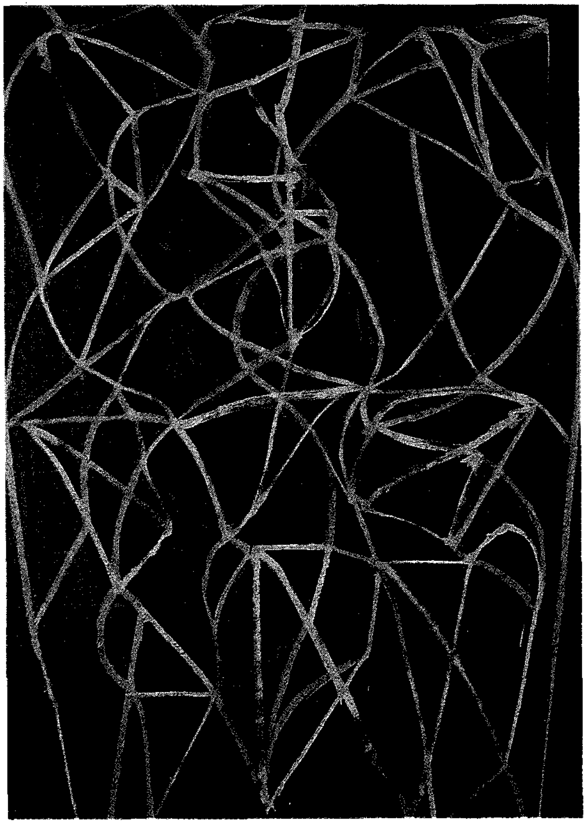
In the middle of the decade that spawned the most frenetic art market in American history, Brice Marden dropped out of sight. "There I was at Pace Gallery," he says. "I was doing these paintings, and everything was selling. I thought, Is this what it's supposed to be? I can make 'Brice Mardens' for the rest of my life. Is this really what I signed on to do?"

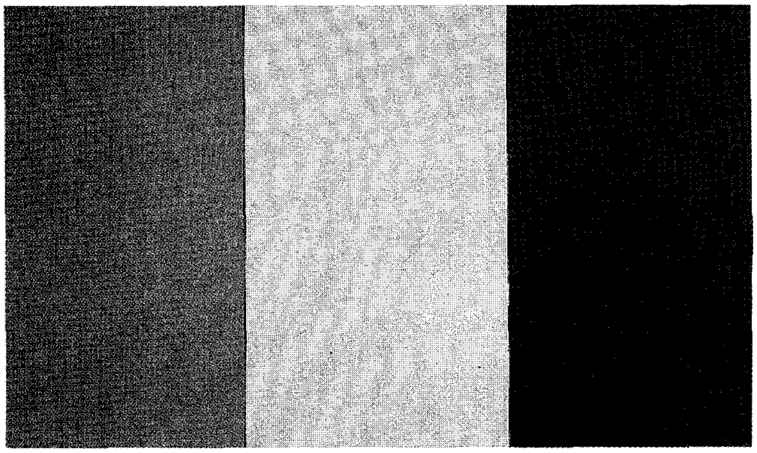
A respected painter of cool, meditative, minimalist monochromes, Marden was not clearly such a big deal that he could afford to lay low for several years. The New York art market is like a myopic amnesiac: shortsighted and forgetful. If you're not being seen, do you exist?

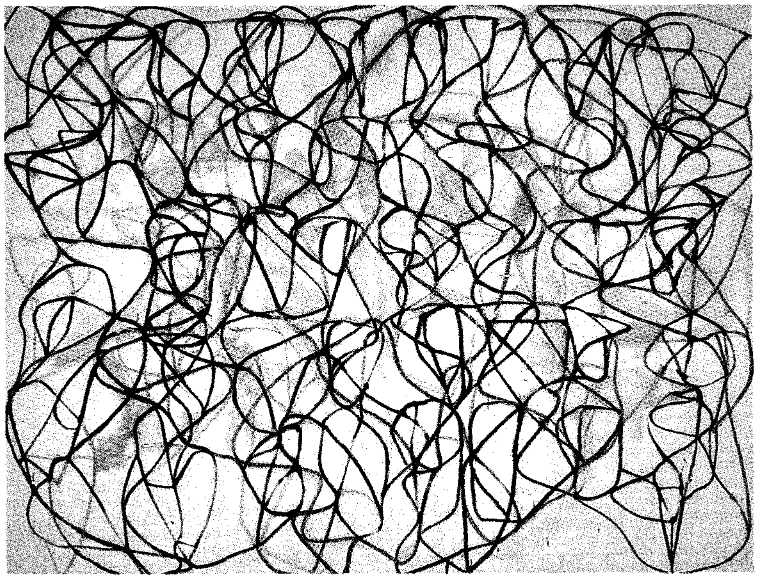
Still, everything seemed to be falling apart. Marden was 45 years old. He was tired of his old studio habits and chronically short of money. Helen, his wife of sixteen years, was upset with his erratic behavior. She told him he had to decide whether he wanted to continue living with her and their two daughters, Melia and Mirabelle. She didn't know it, but

PHOTOGRAPHED BY HARRY BENSON

With one of his new paintings.







Marden has moved from the minimalism of Summer Table *(1972–73), top center, to the paintings* 3 *(1987–1988), above, and* Cold Mountain 6, *(1989–1991) bottom center, and the drawing* Hydra, Summer 1990 III, *right.*

he was doing a lot of cocaine. When they got back together, their family therapist told him he had to kick the drugs. He did, with professional help.

When Marden picked himself up again, the artist he turned to was Jackson Pollock. The ironies are inescapable. At the age of 44, in an alcoholic rage, Pollock careened around a sharp turn in a Long Island road and slammed his car into a tree, dying instantly. One of the mysteries of an artist's life is the profound connection between his art and his well-being. Pollock alternated between fits of confidence and terror. The greatest artist of his era, he would sometimes ask, "Is this a painting?"

Marden found an anchor in his art. When he imagined metamorphosis, it was in visual terms. For a while, he considered studying calligraphy under a Thai master, so he would be forced to draw with his right hand (he's a lefty). "That would be a great way to change your life," he thought wistfully.

Throughout his time of doubt and gestation, Marden never quit drawing, looking, and thinking. He read Chinese poetry. He scrapped his old minimalist mannerisms and made a 180-degree turn, through his fascination with the look of calligraphy, to Abstract Expressionist gesture. Few artists have dared follow Pollock—he was too original and intimidating. In the nineties, with conceptualism, social sarcasm, and Pop irony rampant, Marden is one of the rare painters alive who could revive pure, nonideological, gestural abstraction and get away with it.

There are two sides to the Marden legend. People who don't know or care about his work are attracted by the tabloid glitter: his friendships with Bob Dylan, Janis Joplin, and Patti Smith; his presence at Max's Kansas City—beer hall for minimalists, musicians, and the Warhol crowd in the early seventies.

But his life since the crisis has hardly been flashy. The Mardens live comfortably but quietly in an art-filled house they acquired two years ago by trading up from one they had owned since 1976. Brice rents a battered Bowery studio above a kitchen-supply store. Helen paints in a studio by the West Side Highway. They also spend time in a complex of three tiny houses on Hydra, a Greek island without private cars. Helen persuaded Brice to buy into Hydra in 1972 with the first $9,000 surplus and a $9,000 note due in a year. She has a gift for taking leaps of faith in real estate. Last year, she got a deal on part of a mountain in Pennsylvania, and they still own a house in Bucks County. When they closed on their new city house, she says, laughing, Brice couldn't remember how much it cost.

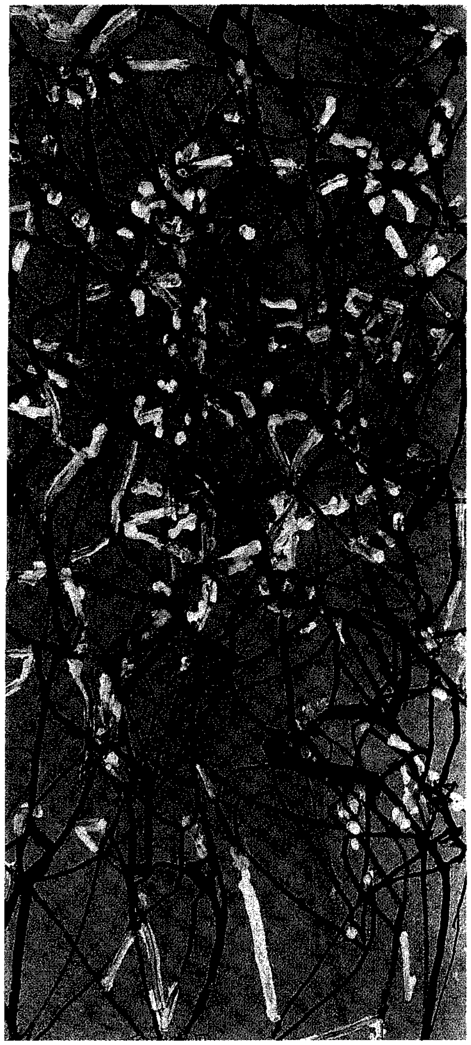
Those who care about Marden's art couldn't care less about the rest. The project of painting is Marden's calling and the reason he has become a hero to fellow artists.

"I think he puts in a lot of time in a chair," says painter Pat Steir, who has known him since they were art students at Boston University more than 30 years ago. "I think a lot of his work time is looking."

A CURIOUS CONSENSUS HAS emerged lately: Brice Marden has gone from being one good artist among many to being a figure of cult power, a dean of abstract art. As his romantic attachment to brush and canvas goes further out of fashion, his own stature escalates.

Marden himself seems hardly aware of the cult that has built up around him. "He has gotten to a point in his career where people respect his work so much they feel shy with him," says Steir. "He sees him-

Photographs: left, center top, courtesy of the Mary Boone Gallery; center bottom, Bill Jacobson, courtesy of Plane Images Inc.; right, courtesy of the Matthew Marks Gallery.



self as what he is, a serious abstract painter. Very serious. Coming from a long line of abstract painting."

Part of the glamour, ironically, is Marden himself: At the age of 53, he is pale, slightly built but cowboy-rugged (like Paul Newman playing the Marlboro Man), faintly dour, quiet but intensely focused on his surroundings. Dark graying hair strays well below his ears, and his clothes are neat but not ornamental.

"He is very much like his art," says dealer Matthew Marks. "There is something extremely subtle and elegant and yet very tough about him, something slightly not perfect, on edge. Every word you could apply to his art can also be applied to him."

Marks adds, "The key that sets him apart from other artists is that he sets incredibly high standards for himself. On everything within his control, he doesn't compromise."

The buzz about Marden's new work reached a high pitch this spring, when several stages of his career were spread around the East Coast. Matthew Marks Gallery put up his latest drawings. The Boston Museum of Fine Arts invited Marden to hang his own works alongside art he chose from the collection. Gagosian Gallery presented the "Grove Group," six classical minimalist paintings from 1973 through 1976 that even the artist hadn't seen together and most young artists knew only by hearsay. It was a masterful overture.

Marden's long climb out of crisis reaches resolution on October 17. The Dia Center for the Arts, a four-story museum in a warehouse on West 22nd Street, is presenting six paintings, several sets of drawings, and a suite of etchings, all of them done after 1988 and his turnaround. The exhibition, which Marden is designing, represents a major career change for him, and a serious act of courage.

Marden finished the paintings at the end of August, barely in time to catch up with his family on Hydra. Each canvas is nine by twelve feet of pale matte oil wash bearing tangled skeins of black, the tracery of the artist's mental and physical path over the surface. Where Marden has scraped off some of the fresh pigment, the thinned wash illuminates the canvas weave with the delicacy of the translucent inks in Chinese painting. When he tones down parts of the tracery with white paint, the scrubbed-over lines hover like ghosts in the near background. Closer to Pollock's tangled infinities than anyone else could risk, the "Cold Mountain" canvases are thin, hard to penetrate, and austere. "It was a bold decision to make big paintings in the nineties," says Charles Wright, executive director of Dia.

Marden had no guarantees. "I've spent a long time on these paintings," he says. "There were times when I was totally petrified."

Some artists of Marden's generation never abandoned their old habits. At best—Donald Judd is one example—they go on making high-level carbon copies of their boldest work. If they are less than top-rank, their fate is harder. Others risk a new adventure and it ends up in oblivion. Or in a desperate bid for attention.

How do you fall off the wall and put yourself back together again? By being uncompromising, maybe. Subtle, tough, and scathingly honest. Who knows? But when people see the product, everyone knows.

Different Strokes

"He sets incredibly high standards for himself," says dealer Matthew Marks. "He doesn't compromise."

MARDEN GREW UP IN Briarcliff Manor, half an hour north of the city. His father, a mortgage servicer, liked art reproductions mounted on both sides of Masonite, so he could flip them when he got tired of them. In high school, Marden cut classes to hitchhike into Manhattan and visit the Museum of Modern Art. "It was kind of a teenage-rebellion thing," he says.

He first heard about Pollock through articles in *Life* magazine. During Marden's senior year in high school, Pollock died in that car crash. Marden knows where he was when he read about it: at his part-time job at a country club. "There was a whole Pollock–James Dean–*Rebel Without a Cause* fascination," he says. And Brando. "They don't draw those comparisons in the catalogue raisonné."

Marden planned to study hotel management, but before he graduated he told his parents he wanted to be an artist. They insisted he first get a liberal-arts education. During Christmas break of Marden's freshman year at Florida Southern College, his art teacher handed him a MOMA membership card and said, "Go see this guy Pollock." (Following Pollock's death, the Modern opened its first major exhibition of his work, in December 1956.)

Marden spent the next four years at Boston University. He met his first wife, Pauline, sister of Joan Baez, and they had a son, Nicholas. Through Pauline he made friendships with folk musicians and Quaker activists, and got involved in ban-the-bomb demonstrations. (When Marden eventually got to New York, he says, he knew more musicians than artists, among them Bob Dylan.)

In his last semester at Boston University, Marden lined up a job teaching art in a small private college the following fall, but first he spent a few months at the Yale Summer School of Music and Art. Yale invited him to apply for its legendary graduate program and volunteered to get his teaching contract canceled.

At Yale, Brice and Pauline kept mostly to themselves. He remembers sculptor Richard Serra and painters Robert Mangold, his friend Chuck Close, and Vija Celmins. His teachers included Alex Katz

NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM IND

and Esteban Vicente, who kept a Manhattan studio on East 10th Street between Third and Fourth Avenues, in the building where Willem de Kooning painted. "I always thought they should put up a plaque," Marden says. He hunted down Franz Kline's studio on 14th Street, in a building occupied by Ruth Kligman, who was in the car with Pollock on that fateful summer day.

After graduation, his marriage hit the skids. Marden's in-laws dragged the small family to Paris for four months. "Paris has a lot," says Marden now, "but New York also has a lot." The richness of this city's art life entrances him. "I feel very strongly American and New York," he says. "There's almost a nationalistic feeling about being in New York.

"I had gone to Yale; everybody thought I should teach. But I just wanted to come to New York and paint."

MARDEN'S WIFE WENT OFF to California, and he moved into a studio on the Lower East Side. He rode the subway to the Frick and the Metropolitan, and up the West Side to the Hispanic Society's Goyas on 155th Street.

The artists' network that has sustained so many others kept Marden afloat, too. Alex Katz made some introductions on his behalf, and he worked at a silk-screen studio making prints and announcements for other artists. His circle of friends talked excitedly about the mysterious Klaus Kertess's visits to studios to select artists for a new gallery, to be called Bykert. Kertess chose Marden. The single sale of a painting paid for a ticket to California to visit his son. Soon after he got back and had his first show at Bykert, he was broke.

This time, minimalist painter Dorothea Rockburne got him a job as a studio assistant to Robert Rauschenberg. "Now artists come to town and they have to be professional," Marden recalls. "When I came to town, the only guys who had been successful were Rauschenberg and Johns. There wasn't any kind of commercial thing."

Marden, young and wild in the sixties, spent free time at Max's Kansas City. There, he met a waitress and artist named Helen Harrington. They married in 1968, but four or five years later, they legally separated. Eventually, they moved back in together. They have always lived from the money dealers gave them on the promise of paintings, says Helen. In 1976, as the city's finances took a nosedive, she bought the house on 12th Street for $160,000, took out a mortgage, and crossed her fingers.

When Bykert closed its doors, Marden showed for a while with Sperone Westwater Fischer and then moved to Pace. "I just really had to get something, because I needed advances to live," says Marden. "Pace was the only gallery that would take me and could pay me. There weren't a lot of people around who were willing to give me a stipend. I wasn't a star or anything. I wasn't a hot commodity."

Emerging from the radical politics of the sixties, Marden was wary of the corrupting influence of finance on art. "I still think that being an artist is some sort of idealistic situation. There was always a trepidation about dealers and the system. I saw these forces as a threat to artistic integrity."

At Pace, Marden continued to show the kind of work he had been doing since 1963. That year, he had worked for six months as a guard during the Jewish Museum's Jasper Johns exhibition, where he was impressed by the luminous grays that Johns could achieve. A friend suggested he mix oil paint with warm wax and turpentine, the traditional formula for encaustic. He applied this melted organic soup to rectangular canvases with brushes and trowels, one overall tint per canvas.

In Marden's version, the cooling wax creates a solid film of color as soft as the back of a baby's hand, and slightly translucent. Deflected light glows *within* the waxy depths—like the deep luminosity

TED TASTE OF BOMBAY GIN.
BOMBAY
DRY GIN
BOMBAY

that gathers in a pond just under the glare of the surface. This mellow evanescence can't be photographed; it must be witnessed. Marden is a master at mixing hues that defy rational analysis.

Though now they seem so poetic, Marden's monochrome paintings were greeted at the time as ideal examples of minimalist reserve: one color per canvas, several canvases typically joined together, edges left bare and raw. Paintings with the physical force of sculptures.

Until 1973, Marden's colors were usually grayed-down brick reds, off-blues, acrid mustard yellows. By the time of the "Grove Group," he had learned from a Grumbacher art-supplies salesman to use terre verte, a natural pigment mined literally from "green earth." In his new house on Hydra, he watched the wind toss the leaves of the olive trees into shimmering tones of silver-green and green-gray. Landscape is never far away in Marden's art, though it always remains disguised. In the "Grove Group"—probably the best of the encaustic monochromes—terre verte, black, and white fuse into chameleon tints of sunlight on seawater, tough Mediterranean chlorophyll, and turgid teal-green dusk.

"I used to think of the four-panel paintings in terms of music, almost like being a fugue," Marden says. "A two- or three-panel painting would be a chord. I wanted more movement, like music or like dance."

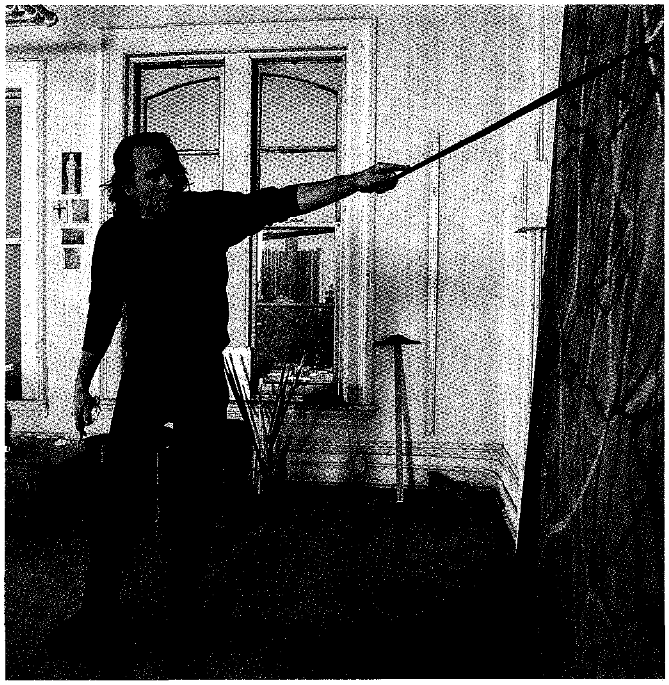
Roughly ten years after the "Grove Group," eight years after a major show at the Guggenheim Museum, and after seven years at Pace, Brice Marden ran aground.

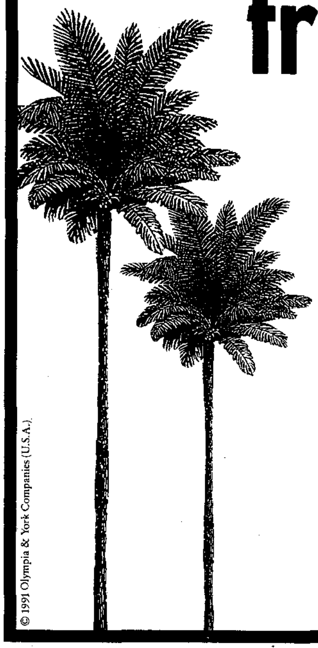
"I like those paintings a lot," he says. "But it just got really boring making them. I figured, You either change or you die before your time."

Marijuana and other drugs had supported the meditative mental state he felt he needed. "I used to smoke marijuana all the time," he says. "It was built into the philosophy of the paintings. Then you hit middle age, and your metabolism is different. It just makes you tired, and you can't get the work done." He was frustrated with his direction and impatient with Pace. According to friends, Helen Marden made some crucial moves. She is "a very strong personality," says her husband. "She's got a great intuitive take, and she's very outspoken. She's basically incredibly honest. You can't get too far off track."

Pursuing her own interest in

Using an ailanthus twig in his studio.





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the images of Asia, Helen took Brice to a calligraphy show at the Japan Society in 1984.

"I said, 'I'm a Western artist,' " Marden remembers. "I didn't want to get involved in Eastern ideologies. But that show really got me." He couldn't read the characters, but, he says, "I just loved the look of it—the fact that it could be so expressive and yet tied to a form, the word—whether you could understand it or not."

Helen got him to take a family trip to India, Thailand, and Sri Lanka. For two weeks, he drew a tree outside his hotel, in layers of raw ink strokes that piled on one another like shredded black straws, obscuring their subject. Since the seventies, Marden had often used ailanthus twigs—the irrepressible tree of Heaven that grows in small cracks in city pavement. Ailanthus twigs are ready-made art brushes, suitable because they have the right wobble and can be long or short. They let Marden draw at arm's length, introducing chance into gesture.

"The drawing in one way was always a little ahead of the painting," he says. "I kept thinking that the drawing and the painting would naturally come together."

Back in New York, he began reading Chinese poetry, including the verses of Cold Mountain, a T'ang-dynasty Chinese philosopher-sage who took the name of his retreat, becoming one of those jokester saints that Buddhism reveres. The translation printed the Chinese characters next to the English. Marden re-created the format of the couplets—four across and five or ten down—with ink and ailanthus twigs. The line crawls forward with delicate force, much like calligraphy in mood, but without its content. Like the monochrome paintings, it's just *there.*

IN 1985, MARY BOONE SNARED MARden from Pace with an offer of $1 million against future sales of paintings. He regarded it as working capital. "So how do you best do what you're supposed to do?" he asks. "What you're supposed to do is not make a living with art, because that was never built into it. You're just supposed to make art."

With Boone's advance, he says, "I really could afford to take the time to work out something different that had much more to do with how the drawings worked." Marden showed the first set of the new paintings at Boone's gallery in 1987. They were experimental, raw, very much unlike the ones that had brought him success. Though intriguing, they gave the impression of not being quite there yet.

Once Marden had worked off his debt to Boone, he began giving some art to other dealers, though he also claims he is happy where he is. He promised a new painting to Swiss dealer Thomas Ammann in exchange for another advance. He also turned to Matthew Marks, 28, a dealer who had been using his allowance to collect art since he was twelve (his father is president of Sloan-Kettering). Marks worked at Pace, and later met Marden when he ran Anthony d'Offay Gallery in London. Marden assigned the drawings to Marks, who presented them in his new Madison Avenue gallery.

"Matthew amazes me," Pat Steir says. "He does everything just right." It was Marks who called up Charles Wright at Dia to tell him he should visit Marden's studio. Dia immediately scheduled a show and arranged for it to travel to three museums around the world, including the Walker Art Center in Minneapolis.

Paradoxically, the curve of Marden's prices had begun to rise dramatically in the eighties, while he was producing very little new work and showing nothing. Several factors contributed. Art prices in all categories were soaring along with real estate in the boom that seemed endless. But Marden was also in a unique position. In the sixties and seventies, he had been just another top-ranked minimalist among many, or so it seemed. In the eighties, the collective attention turned toward expressionist painting, conceptualism, and Pop-based sculpture. Second-tier minimalists fell by the wayside.

Marden stood out from the crowd. He had always insisted that he was a romantic painter. Now that no one cared how many perceptual distractions an artist could strip away to reveal the "objectness" of the object, Marden's softly glowing colors, superb gift for nuance, sublimated hints of landscape, and commitment to abstract painting for its own sake (rather than as ideology) lifted his classic work out of its restrictive category. No longer a minimalist, he was now clearly a painter's painter. An artist for all seasons.

And the art market's craziness didn't hurt, either. In 1989, before the Japanese quit their feeding frenzy, two of Marden's drawings were auctioned at Christie's by their owner, the Robert Mapplethorpe estate, which had bought one for $35,000 and had been given the other. The Japanese buyer paid more than $500,000 apiece for them. All over town, people looked at one another and shook their heads with amazement and a trace of fear.

The rumored asking price of Marden's new paintings is in the high six figures. The absurdity of putting a sticker on an aesthetic experience is obvious. But after an auction record of more than $500,000 per drawing, and if Eric Fischl and David Salle can command as much as $600,000 on the resale market, who's to say Marden should hold back? He says he has set the price deliberately "low" in the hopes of placing the paintings in museums—a strategic move for an artist playing for keeps. But at this level, virtually the only players left in the game are the billionaire collectors.

Different Strokes

In 1989, a Japanese buyer paid more than $500,000 each for two of Marden's drawings.

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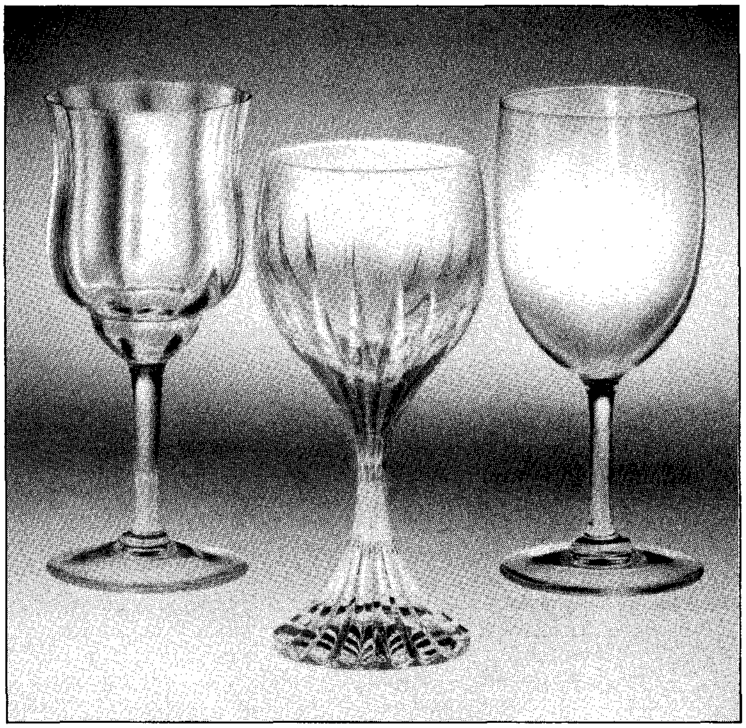

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According to Helen, what the money buys is a certain freedom of movement. She took in the daughter of a friend who had died and put her through high school. Brice and Pat Steir are financing another friend's progress through a detoxification program, Helen says. "And it buys plane tickets" for R&R in Hydra.

THE MARDENS' HOUSE IN THE West Village is filled with Third World artifacts arranged by Helen's strong eye. Brice's studio in the Bowery, though perfectly plain, has been ordered by *his* eye, so that even the pots of ailanthus twigs and the rows of seashells he collects appear to be magically precious objects, things to be revered for their fierce visual character. The line of Cézanne postcards on his desk has the feeling of a parade of saints.

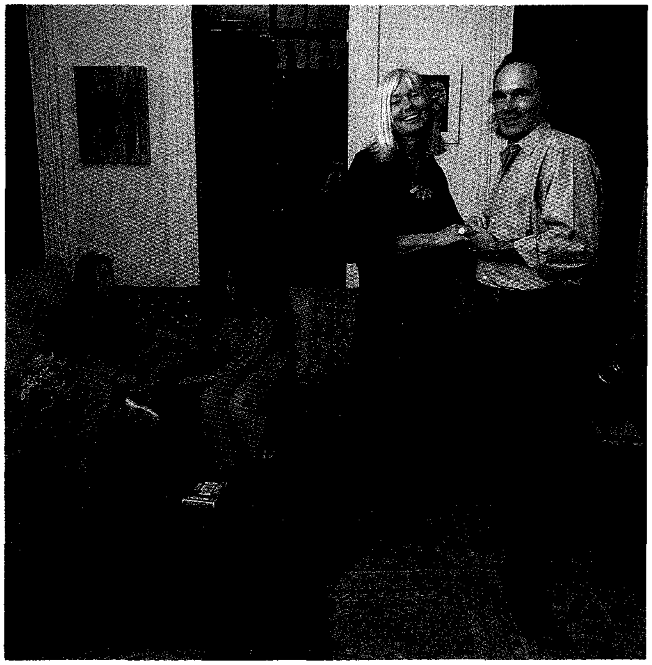
What Marden wants to talk about for hours is not money but art. And the artist he wants to talk about is Pollock, whom he calls "the ultimate American painter." Marden recently walked through the Modern with Kirk Varnedoe, the director of the Department of Painting and Sculpture. Varnedoe has masterfully rehung the Modern's third-floor galleries to emphasize the museum's strengths. Pollock now emerges like a speeding freight train out of Surrealism. Within a shockingly short couple of years, he outdistances Willem de Kooning and reaches a crescendo in a room filled with five of his pictures from 1947 to 1954. Even the small canvases are as expansive as the great American landscape.

The thin, whipping, atmospheric traceries of gray-green, black, and white in *One (Number 31, 1950)* confront the soaked-in, inky whirlpools of *Echo (Number 25, 1951)* and the explosion of irradiated shrapnel in *White Light*, one of his last pictures. Marden calls *White Light* an "end of the world" painting. (*Scent*, another of Pollock's last works, which Marden saw in the Gagosian Gallery's back room, is a "beginning of the world" painting.) "I used to find the big *One* much too lyrical and a little soft," he says, "but now they have hung all the Pollocks together, and you get a completely different reading."

Marden also gets excited by the Barnett Newmans, Mark Rothkos, and Clyfford Stills around the corner. "It's so positive about painting," he says. Marden doesn't care that most artists are so awed by Abstract Expressionism they flee to Pop in self-defense. "That *White Light* painting—you really have to look at that painting. They're slow. You have to figure them out. They are carefully layered and the relationships are very complex. Pop is much easier art to 'get.'

"It's all very exciting. To me, Pollock is really alive, and we're just lucky to be here to see this stuff."

Marden's new paintings are also "slow." This artists' term signifies work that doesn't yield easily to mind or eye, that requires a commitment from the viewer nearly as strenuous as the one demanded of the painter. It helps to know that Marden spends more time in the Metropolitan's Chinese-painting galleries than he does at MOMA. Chinese painting is probably the "slowest" of all, revealing itself in a kind of meditative breathing.


With Mirabelle, Melia, and Helen at home.

AT FIRST SIGHT, Marden's new works seem just webs of wobbling lines, somewhat awkward and not at all as openly, wistfully beautiful as the looping, liquid drawings. Despite their large size, they are obviously cousins of the smaller canvases he showed at Mary Boone in 1987 but stripped of most of their color and lyricism. After a while, their impression of haunting fragility recedes.

The relation to calligraphy is also gone, except for that celebration of the hand's track across barren space. Marden's gestures are much stiffer than Pollock's, and much simpler. The backgrounds are tinted with light matte color, mainly variations on terre verte and gray. To tone down the sheen of oil pigments, Marden mixes them with turpiniol, a turpentine-like distillation from the pine tree.

The paintings don't hit their fullest stride unless you know something of their life story. The colors are soft, translucent, and airy. There is a distinct scent of fog, conifers, mountains, and wind in high canyons. Their wide spaces are designed to expand and breathe like the dimensionless interiors of clouds: a luminous gray always slipping toward white light. They are not landscapes, but they *know* landscape—especially Chinese mountainscapes—intimately.

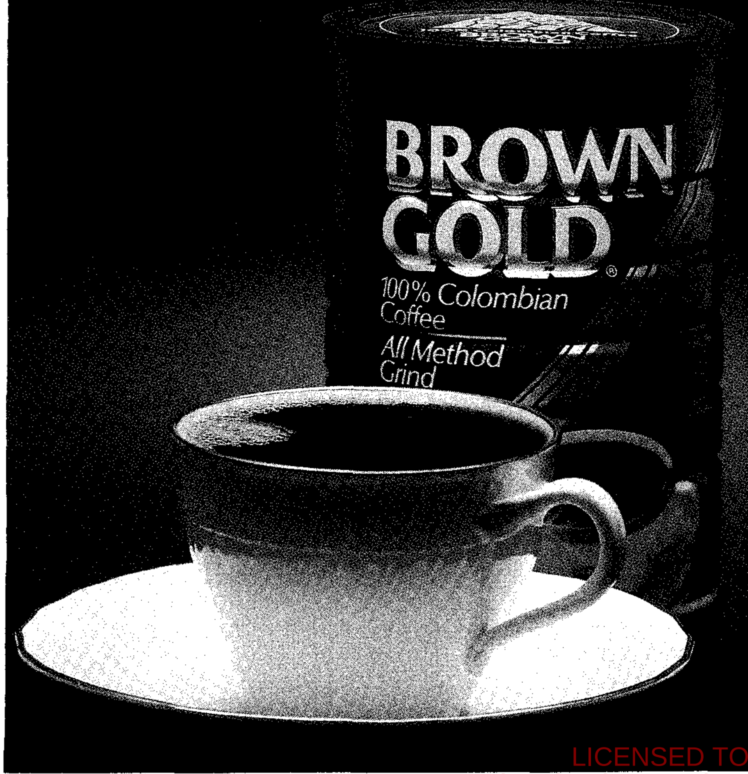
"Now I can say I am involved with Chinese landscape painting," Marden muses. "I couldn't say that before."

The intuitive artist and the object are in a symbiotic flow, a two-way exchange of information. The artist changes the work, and the work changes the artist. Perhaps Pollock, in the end, couldn't trust the process. He was out too far ahead.

Marden, risking a lot but not as much as Pollock, has doubted everything, it seems, except the work.

He saved the art, and the art saved him. ■

BREW UNTO OTHERS.



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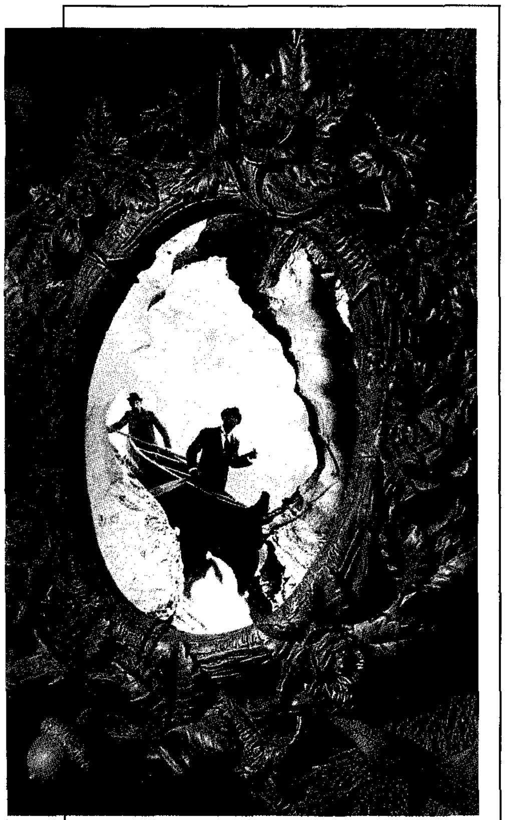
By Corky Pollan

Tin Peeks

They weren't around for that mad tea party, but these "nursery" tins were created with Lewis Carroll's blessings. The originals—manufactured by Barringer, Wallis, and Manners—first appeared in 1892, and Carroll sent hundreds to his many young friends. Now, after nearly a century, the tins are being made once more, and John Tenniel's illustrations for *Through the Looking-Glass* have been quite splendidly reproduced (barrel, $15; square tin, $12.95).
THE NEW YORK PUBLIC LIBRARY SHOP/*Fifth Avenue at 42nd Street/930-0678*



Frame of Preference

Frames like these were once relegated to those rustic Adirondack cabins inhabited by the rich and famous of another era. The frames were whittled and hand-carved of wood and most often held photos of the owners in their costly camping duds. These updates are made of resin, but they're quite as handsome as their vintage cousins ($30 and $35).
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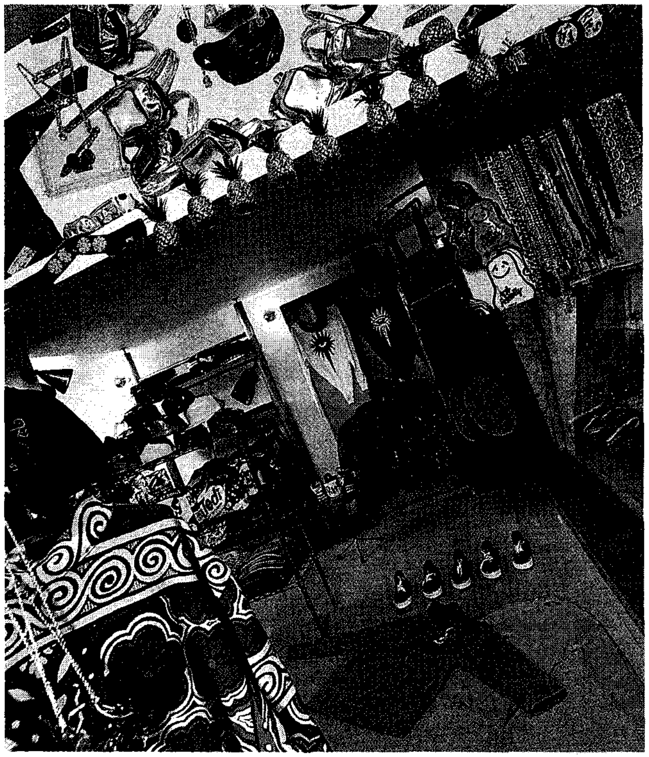
The Groovy Train



Detente burst upon the East Village scene in 1988 with smiley-face purses, Mr. Friendly bags, and Super Fly hats. The mix of happy-spirited merchandise was not surprising since the store was the New York outpost of Tokyo's Nice Creations Company. But now that Detente has moved to roomier quarters in SoHo, the owners can indulge in a wider range of whimsy. The T-shirts, overalls, and jackets are as quirky as the backpacks printed with vintage ads, lobster-claw key cases, and "eye and sun" T-shirts. (From $1 for a plastic astronaut to $28 for a velvet backpack to $90 for denim overalls to $200 for a SKATE NYC leather jacket.)
DETENTE/*60 Wooster Street/274-0891*

Photographs: left, Peter Ardito; top, Tony Cenicola; toy rabbit from The Enchanted Forest, N.Y.C.; bottom, Andrew Garn.

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THE CHINA SYNDROME

> ". . .The cultural mishmash that is Chiam may provoke a gasp or giggle, but just a few dishes at lunch let me know I must return. . ."

MEAL GENIUS: *Julie, Leung, and happy customers.*

CALL IT PACIFIC RIM, CALL IT VAGUELY ORIENTAL. Gather ye mayonnaise and cilantro. The cuisinary blurring of boundaries creates some delicious surprises. Henry Leung graduated from the college of Trader Vic's and audited Frank Valenza, with stints at King Dragon, HSF, and Fortune Garden. The cultural mishmash that is **Chiam,** his dream house, may make you gasp or giggle. The handshake that greets you. The introductions: your waitress, Julie, to you; you to your waitress. In the air, a hurricane of Stravinsky or a single bird song. The service plates whisked away even before your guests arrive, to make room on the tiny tables for condiments and an offering—marinated cucumber and cauliflower, or cherry tomatoes in a hoisin-tinged mayonnaise. The sorbet that arrives between hacked chicken and hot towel. "Intermezzo," says Leung. Häagen-Dazs lemon, so smooth and delicious. You set it aside to save for dessert. Offended, Julie whisks it away.

Leung is everywhere, touting the day's special, veal scallopine, calling everyone by name, wishing you "hearty appetite." Julie is spooning soy on your dumpling before you can stop her. "Shall I squeeze your lemon?" she asks. An extraordinary miniature, she looks about ten years old, Bette Davis as a geisha. She won't let you order the roast duck with plum sauce. "I don't like it. It's boring." You shiver in the icy blast of a wayward air conditioner. I know some Americans like to be hand-carried to the table and fussed over, but ordinarily I'd be fleeing. And yet I'm not. As Leung spills the beans, I'm surrendering to his fantasy. And besides, the food is good, even very good, at times exquisite (entrées $12.50 to $22.95).

Just a few dishes at a lunch for two are enough to let me know I must return. From Hong Kong, the seafood-salad Chinois, perfectly cooked scallops and shrimp with melon balls in thin mayonnaise. From the familiar repertoire, delicate little dumplings and kung po chicken with a peppery kick that doesn't knock you to the floor. And from Valenza (before his brilliant and ambitious Palace fell to marital squabbling and cranky pokes from a powerful and mean-spirited critic), that tangy intermezzo. "It's very controversial," Leung confides. "Not everyone likes it. But Frank said it clears the palate and pushes the food down." Actually, Leung first encountered the concept at the age of eight as orange sherbet in a Buffalo steakhouse. "And the owner said, 'Even this little foreign kid understands the intermezzo!' "

We return for dinner with sweaters to don and doff to the rhythm of the arctic recycling. For glorious battered lobster roll and superior shrimp dim sum, for tremulous tofu squares with a jalapeño'd dipping sauce and minced-beef soup, a sublime potion swirled with egg white and cilantro. Savory black-bean sauce coats voluptuous tendrils of octopus in one evening's special. Crisp-fried sea bass standing at attention on the plate is all crunch and flavor. Barely jelled fillets of a whole gray sole are spectacular with cuts of asparagus, snow peas, and broccoli served in a crackle of the critter's bones. Vegetables are perfect here—watercress, the mix of a Buddhist Supreme, sharp Chinese broccoli. "You won't like it," Julie warns, glum when you insist. That's another annoyance—the automatic presumption that you're just another Caucasian oaf who won't eat frog or appreciate congee. We have to prove ourselves, to make up, I suppose, for too many heartland tourists and the indigenous faint-hearted who have jeered when offered octopus.

"No Ho Hum Dim Sum," the postcard promises. It's brunchtime, and the rolling cart is trundled down the stairs and about the room with elegant little pork buns (the baked are more pleasing than the gummier steamed), good pork shui mei, crunchy vegetable dumplings, stuffed crab claws, and magnificent eggplant "sandwiches" layered with seafood mousse. Minced shrimp comes in a square of green pepper, and mushrooms are stuffed with pork and cream cheese (musn't let that stop you). A delicately browned sea scallop is served on a shell, and what makes it so luscious is more mayonnaise, American cheese, and seafood stick (believe me, it's true).

Would we like to try the underground dishes? Leung asks. "Underground?" For his Chinese trade. Today he offers tripe and chicken feet, with melting chunks of turnip—not everyone's idea of Sunday breakfast. But I happen to be with a tripeophile. Pleased, Leung sends out a gift of remarkable congee rice porridge, perhaps the best I've ever tasted, studded with bits of 100-year-old egg and strands of hairy vegetable. A small custard tart is warm and vaguely sweet. And the intermezzo in its better role, as finale, comes free. "Sorget," says the menu. Please excuse the typos, says Leung.

Chiam. The name could be confusing. You might think of the Hebrew toast—"to life." But pronounce it *Chi-am,* as in Chinese American, and you'll get the drill. Beyond the wood-and-glass-brick façade, Michael Mannetta's contemporary design—flannel gray underfoot, cobalt-edged halogen fixtures, black ladder-back chairs—is Leung's concept for the nineties. Some will argue that beer is the bev-

Photograph by Lisa Bogdan.

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erage that works best with Chinese food. Leung's cellar of 200 wines had already won a Wine Spectator Award before the doors actually opened. And Chardonnay by the glass or our chilled Brouilly does indeed go with splendid scallops meunière speckled with the dust of cracked pepper or poached salmon with ginger and scallions. For dessert, there's frozen yogurt or fresh fruit, or watch Julie flambé bananas in butter, brandy, and banana liquor to spoon over ice cream—surprisingly good. Soon the espresso machine will arrive.

"We were just saying how wonderful it would be to steal you away and be taken care of like this at home," my friend confesses to Julie. Her eyes flash, and she stands six feet tall. "This is my job. I don't do this at home. At home, my husband does this for me." About-face. And she's gone.

Chiam, 160 East 48th Street (371-2323). Open Sunday through Thursday 11:30 a.m. to midnight, Friday and Saturday till 1 a.m. A.E., C.B., D.C., M.C., V.

THIS WAS PALEY'S PRESERVE—RICH, SLICK, spare, Eero Saarinen somber. And 23 years later, stepping down the stairs, I feel rich, too, full of great expectations. The Ground Floor (the first restaurant I ever reviewed), fussed over by William Paley and then–CBS chief Frank Stanton, is long gone. But **China Grill** graces the cathedrallike space with wit and élan.

The words of Marco Polo stripe the bare floor. Varying hues of light, pink or pale yellow filtered through fabric ovals—"flying diaphragms," a guest describes them—define the progression from dining room to bar. And a richly mottled wall warms columns of granite. Come early for a drink or lunch at the bar to scout the action in the cramped open kitchen. Slightly Chinese, vaguely Japanese, typically Californian, China Grill tastes more than a continent away from its original incarnation—a clone of Wolfgang Puck's Chinois on Main complete with a renegade crew.

Very hot, then slightly hot, then clearly cooling, it needed some crisis therapy. So owner Jeffrey Chodorow called in the savvy team that created Docks and Carmine's. Now prices are lower, some sharply, some shaved a bit (entrées to share from $18 to $32), with more gentler-priced salads for the newly prudent. Was there an attitude here? It seems to have vanished. And the crowd is back. This Saturday, the windows frame twosomes, dating couples (he dressed for bowling, she for the kill; no wonder we have so many misunderstandings). Transplanted New Yorkers host friends from home, and Broadway curtain calls unleash late arrivals even as we exit. Peter Klein directs the multilingual kitchen team. Much of what they dish up on giant platters can be good. I'm here to warn you of the misses.

At lunch, I can appreciate the pizzazz of sake-cured salmon rolls, but my guests find them overwhelmed by too much thick white lemongrass sauce. They've focused on the oomph and crackle of Peking-duck salad piled into a tall swirl of deftly dressed chicory. Indeed, except for the wimpy Confucius chicken salad (perfect for the most timid), all the salads are splendid—crackling calamari with lime-miso dressing, and spicy shrimp with fried vegetable wontons in an Oriental salsa. The daily-changing China Grill tri-star is often a way to sample three at a time. My guests are fashion-mad pals known for their dietary discipline and not likely to order a sandwich for lunch. But we're all thrilled I've insisted—juicy rare sirloin with avocado and jalapeño-herb vinaigrette on grilled brioche is the noontime hit, served with sweet-potato fries and a salad of papaya, mango, and marinated red onion. By comparison, Cantonese sliced steak can be chewy, and the sizzling whole fish of the day, cornmeal-coated yellowtail in black-bean sauce, is dry and tough even on a second try.

A big bowl of Szechuan chips that used to cost $4.50 arrives "on the house" while you try to decide. Barbecued quail in a stylish potato nest with ginger-plum wine sauce and lobster folded into delicate pancakes with hints of chili and coconut are good choices (though daunting to divide). Plump grilled shrimp surround crisped Japanese wheat noodles in a red coconut sauce, and first-rate duck caramelized with a sweet black-vinegar sauce comes with scallion pancakes. At the waiter's urging, we discover that stir-fry sesame citrus noodles, tonight with near-sashimi tuna, is even better and just $13.50. We've asked for dishes two or three at a time, and there's no room for the fourth, so I send it back. That could be why the blackfish with white eggplant tastes withered. And the lamb is good enough but not exciting—again, fuel for the wary.

Pastry chef Christine Ford is an artist in syrup and coulis, but—good news—art is not the only point of her desserts. Try the fabulous pistachio-nut napoleon with apricot cream or the dark-chocolate candy bar (dense, moist cake slicked with bitter-chocolate ganache) with ribbons of pastry furled overall. Peach-and-blueberry cobbler is served with honey-vanilla ice cream, and tangy cream-cheese mousse in a coconut "cone" made a trio of dieters forget they'd ever heard of calories or cholesterol. Frozen yogurt between discs of oatmeal and whole-wheat pizelles with plum coulis and black-bean anglaise sounds disgusting. For some reason, it's irresistibly delicious. Oh, how the winds of cultural contagion do conspire.

China Grill, 60 West 53rd Street (333-7788). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Thursday 5:30 to 11 p.m., Friday and Saturday till midnight, and Sundays 5 to 10 p.m. A.E., C.B., D.C., M.C., V. ■

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CASTING A LONG SHADOW

“ . . .*Frontline* allows us to love the citizen-troublemaker Sakharov; Danielle Steel hasn't been reading her Virginia Woolf. . . ”

ANDREI SAKHAROV'S POSTHUMOUSLY PUBlished *Memoirs* were a disappointment. We wanted an autobiography in the great Russian tradition of Herzen, Kropotkin, and Trotsky, but the father of the Soviet hydrogen bomb and the Soviet human-rights movement was not especially introspective. His own marriages seemed almost to embarrass him, though one gathers that his first wife was difficult and her death something of a relief, whereas his second marriage—to the remarkable Elena Bonner—sustained him through the worst. His many pages on the hard sciences of biology and particle physics and antimatter were heavy slogging for the general reader. And he hadn't the literary gift to light up our understanding of the extraordinary men he worked with and against.

REVOLUTIONARY RUSSIAN: *Andrei Sakharov in Moscow, 1976.*

Well, that's why heroes need poets. And television producers like Sherry Jones (who also gave us the Emmy Award–winning *High Crimes and Misdemeanors*). In her *Frontline* special **In the Shadow of Sakharov** (Tuesday, October 15; 9 to 10:30 P.M.; Channel 13), Jones supplies the man too shy to dwell on himself while history was going on around him—in part *because* of him. From conversations with his family and friends, fellow dissidents, and former KGB agents; historians like Roy Medvedev and journalists like Yuri Rost; colleagues in the science Establishment and at the Congress of People's Deputies—and from vivid footage of Russia in revolution from 1917 through *glasnost*—*In the Shadow of Sakharov* allows us to love the citizen-troublemaker.

From writers—a Gordimer, a Havel, an Amos Oz—we expect moral witness. Writers know perfectly well that our best and worst experiences occur inside the self. Their purpose is to find a language for that self. But police states must own language along with everything else, and so tyrants like Stalin oblige poets like Mayakovsky “to crush underfoot the throat of my very own songs.” After which we count on these poets to howl, on these novelists who wait in ambush to make trouble. Solzhenitsyn, for instance, once described himself as “a sword made sharp to smite the unclean forces . . . a whiff of ammonia in the nostrils of dried-up brains, fungoids, wolf-jawed police spies with their basilisk stare and their swift, cruel brooms.”

What is so amazing about the Andrei Sakharov we meet Tuesday night is that scientists can work in silence anywhere, for anybody, and expect to be handsomely rewarded. Your inner self need not interfere with your chemistry or physics. Sakharov was three times named a Hero of Socialist Labor, and the youngest member ever of the Academy of Sciences, and they gave him a limousine to go wherever he wanted. Jones even talks to his chauffeur, who liked him a lot. And yet this great-grandson of an Orthodox priest, grandson of a defense attorney, son of a mathematics professor, child of privilege who grew up on Pushkin, Tolstoy, and Beethoven, on Gogol, Dickens, and *Faust,* on *Uncle Tom's Cabin* and *The Last of the Mohicans,* threw away his perks. He looked into his lens and saw, instead of particles or stars, a scruple: written in blood on the space-time curve, a bill of human rights.

Worried about radioactive fallout and the cancer deaths of unknown innocents “lost in the human sea,” he wrote open letters to Khrushchev and Brezhnev about disarmament. When these letters were ignored, he made the leap from technical, military, and economic problems to “the fundamental issues” of politics and ethics. He talked to Western journalists, published abroad, and took, in his limousine, to the streets. There wasn't a prison camp or psychiatric hospital he didn't name; nor a trial he wouldn't go to, citing the appropriate sections of the Soviet legal code; nor a petition he wouldn't sign—for Jewish refuseniks, Catholic nuns, ordinary Baptists, schoolteachers, railroad workers, electricians, garage mechanics.

Solzhenitsyn complained, in fact, that Sakharov “wasted” his time on “too many unimportant petitions and protests.” But Solzhenitsyn, who was silent on the occasion of the crushing of Czechoslovakia, missed the point. For a true democrat, no petition is unimportant. That would leave out Solzhenitsyn, and maybe Gorbachev and Yeltsin.

The Nobel Prize couldn't save Sakharov from seven years of exile and KGB abuse in Gorky. But even from Gorky he smuggled out messages and videocassette “home movies” (which may be where Gorby got the idea during the recent short-lived Stalinist recidivism). And when at last he returned to Moscow to be elected to the Congress of People's Deputies, Sakharov immediately made more

Photograph by Sipa.

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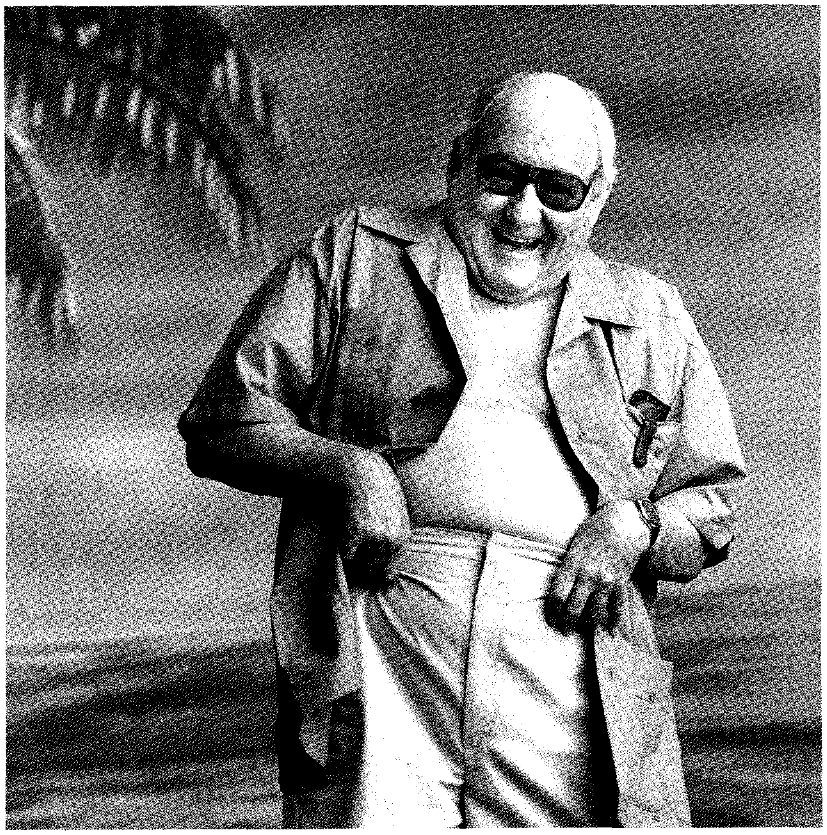

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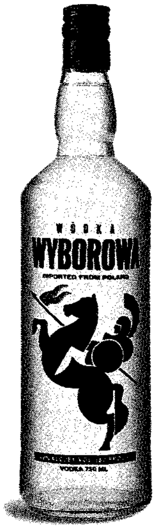
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trouble. Gorby told him to shut up. Of course he wouldn't. When he died, on December 14, 1989, at the age of 68, he was writing, in longhand, his own democratic constitution for "a voluntary union of sovereign Republics." Eighty thousand children of the Gulag and the Arbat carried his portrait like an icon and buried his body by candlelight, in a red-and-black coffin with a cut green bough, to Chopin's funeral march; and, in Luzkiki Stadium, raised their fists in clenched farewell. Troublemakers, every one of them.

IT'S A BASEBALL WEEK FOR CBS, WHICH means counterprogramming on the other networks. On ABC, for instance, there will be a *Dynasty* reunion. Although I'm told Joan Collins will be back, and so will her shoulder pads, reviewers weren't allowed to see a preview of this TV movie for fear that we'd give away plot-twist secrets. If you can wait, so can I. On the other hand, I did have to look at lots of Danielle Steel.

First up is **Danielle Steel's 'Palomino'** (Monday, October 21; 9 to 11 P.M.; NBC), in which world-famous photojournalist Lindsay Frost is dumped by her TV glamour-puss boyfriend for his pregnant co-anchor. Frost leaves in a snit for Eva Marie Saint's California ranch, where she horses around and contemplates the class struggle and falls, anyway, for dour cowpoke Lee Horsley, who also dumps her, after which Frost and Saint and Rod Taylor either die or otherwise hurt themselves, thereby permitting everybody to comprehend one another's "special needs" in time for a Big Sky sunset.

"Palomino" refers to Lindsay Frost's long mane of blonde hair. I say, "Moo."

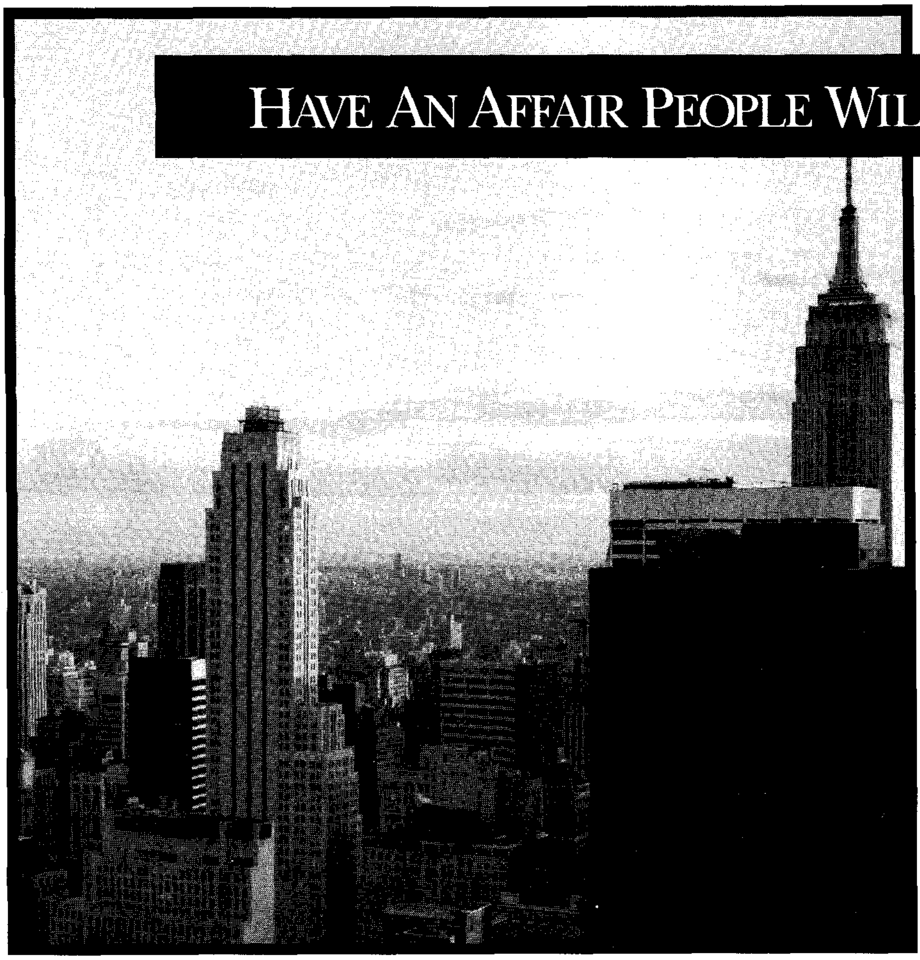
But *Palomino* is a work of art compared to **Danielle Steel's 'Daddy'** (Wednesday, October 23; 9 to 11 P.M.; NBC), in which Chicago adman Patrick Duffy is dumped by his would-be-writer wife of eighteen years, Kate Mulgrew, who wants to find herself and her muse in Ann Arbor, leaving poor Duffy with three whiny children, one of whom impregnates the local tramp. Not only that, but Duffy's mother is dying. "I guess," he tells us, "forever just isn't as long as it used to be." Not until he moves to Los Angeles will Duffy shack up with Lynda Carter, an actress and an account, who tells him just before their wedding that she's got a leading-lady Broadway offer.

It goes without saying that what Mulgrew really wants to do in Ann Arbor is sleep around. I admit I'm surprised that Duffy *and* Carter *and* the kids, plus Duffy's father's new wife, didn't get on a plane to Michigan and beat Mulgrew with a stick. Wherever Danielle Steel has been, she hasn't been reading Virginia Woolf.

Anyway, Duffy decides: "I have wants and needs, too."

ON THE REBOUND FROM DANIELLE STEEL, I actually enjoyed **Silent Motive** (Wednesday, October 16; 9 to 11 P.M.; Lifetime), in spite of the fact that it stars Patricia Wettig, who won all the leading-actress Emmys that should have been won by Dana Delany. Having survived her *thirtysomething* cancer, Wettig is now a successful and difficult Hollywood screenwriter. She, too, has her wants and needs. She'd rather people stopped accusing her of plagiarism. She may have been responsible for someone's suicide. And somebody else is trying either to kill her or to frame her for the murders of many of her friends and enemies—who include Edward Asner as her agent, Mike Farrell as a brooding cop, David Packer as a gentle lover, and Rick Springfield as a hairy nut—using the lethal methods she herself devised for her screenplays.

Silent Motive's first-time screenplaywright William Bekkala has a lot to teach Danielle Steel about dialogue and plot. There's an added kick in knowing that Wettig's part was written originally for a male lead; Lifetime changed it, they say, because of their "commitment to programming with strong female protagonists." ■



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EAST MEETS WEST

"...The style that Tomasson has imprinted on the San Francisco troupe is what ABT has aimed for and never quite achieved..."

THE **San Francisco Ballet**'s RECENT WEEK at the City Center—the company's first engagement in our town in more than a decade—was essentially a progress report on what Helgi Tomasson has accomplished since his appointment as artistic director in 1985. (It seemed, too, as if the entire American dance world was present to take note, from the octogenarian dignitaries Lincoln Kirstein and Alexandra Danilova to adolescent postulants with their eyes full of dreams.) In terms of dancing, Tomasson has accomplished a little miracle.

A VISION THING: *Shannon Lilly and Christopher Stowell in* Handel.

The visit revealed—clearly, in its initial ten minutes—an ensemble rededicated to the rigorous tenets of classicism and at the same time fresh, warm, and natural in personality. St. Petersburg meets California. There are several young stars in the making (among them the exuberant Elizabeth Loscavio, the sultry Muriel Maffre, Andre Reyes, and Christopher Stowell—both high-fliers), but the truly remarkable sight is the beautiful style displayed by the group as a whole: the securely balanced placement, the harmonious lines of the limbs, the lushness and spaciousness of the dancing. The movement is at once precise and expansive—a difficult combination to achieve. The manner is traditionally elegant and gracious yet without affectation.

The style that Tomasson has imprinted on his dancers looks like the natural development of nineteenth-century ballet into its twentieth-century equivalent without the radical intervention of Balanchine. It's what American Ballet Theatre (our Metropolitan Museum of dancing) has been aiming for all these decades and has never quite achieved. Rabid New York City Ballet fans may find the style somewhat stodgy; it lacks the intense speed and the knife-edge attack cultivated on Balanchine's turf, the kind of energy that is expressed in terms of risk and high voltage. It offers instead beauties the City Ballet's catapulted-into-the-future mode had to sacrifice—predominantly the soft, sculpted use of the torso and arms, as well as a cushioned jump. At the San Francisco Ballet, the bold straight-legged leap called grand jeté somehow retains a scooping quality; it bounds and floats, while the City Ballet version cleaves the air like an arrow or bullet, its trajectory swift, linear, and uncompromising.

There is no reason the two visions of classical dancing cannot coexist. The San Francisco troupe's big problem is not competition with another sect but the fact that it does not yet have a repertory strong enough to support the style it's proposing. Tomasson himself provides a substantial part of the repertory. This is a matter of self-indulgence on one hand and necessity on the other; for an artistic director who is also a choreographer, making a range of serviceable ballets is part of the job description. The six works from his hand shown in the three New York programs naturally gave us Tomasson in most of his guises: son of Balanchine *("Haffner" Symphony; Handel—A Celebration),* son of Robbins *(Valses Poeticos),* cursory admirer of Paul Taylor *(Meistens Mozart),* custodian and reviser of Petipa (Act III of *The Sleeping Beauty*), and so on. He's at his most successful in his Balanchine vein, where he can exercise his native impulse toward subtly faceted order underscored with lyric feeling.

Tomasson and Peter Martins, who spent the prime part of their dancing lives with the New York City Ballet, are the master's most adept choreographic followers, the two who have best absorbed and can reproduce the astuteness of craft. Martins's skill is the more intellectual and mechanically brilliant. Tomasson's is the more appealing, being more tender and humane as well as more obviously musical. Neither heir, however, can be called a great choreographer. Tomasson's development has been thwarted by a fixation on the idyllic. His best, most authentically felt ballets take place in Arcadia, where evil and death are unknown. As a result, there is something immature and incomplete about their beauty, even at its most sublime. It lacks the tragic element of transience, of existing—defiantly, even hopelessly—in the face of its opposite.

Balanchine was represented by a good reading of *Ballo della Regina,* staged by Merrill Ashley (who originated the ballerina role) and Bonita Borne. Then, for the sake of variety—I can't think of any compelling aesthetic reason—we got *Connotations* (a stepson-of-Robbins job), by the company's house choreographer, Val Caniparoli; the slick, mean *New Sleep,* by William Forsythe, whose efforts would be negligible without black satin; and *The Comfort Zone,* by James Kudelka, distinguished largely by its uninflected tone, its surfeit of steps, and its interminable length. All three pieces were indisputably professional and entirely forgettable. Like every other classical company in existence, the San Francisco Ballet is desperate for a new choreographer of significant talent, technical skill, and imagination; few troupes are so deserving. ■

Photograph by Martha Swope.

Movies/John Powers

MURDER, HE WROTE

"... *Homicide* is choking with mannered dialogue; Jodie Foster's *Little Man Tate* will remind you of an after-school special..."

DAVID MAMET LOVES THE SCABROUS POetry of macho bluster, the ritualized rough-and-tumble of con games, insurance sales, the angry conquest of women. His taut but exasperating new thriller, **Homicide,** centers on a big-city policeman, and Mamet can't resist showing off his ear for station-house rhetoric, with its soaring cadenzas of profanity and gleefully thuggish wisecracks: "The FBI couldn't find Joe Louis in a bowl of rice." The racial slurs go whizzing by like shuttlecocks.

The slickest talker of the bunch is Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Bobby's a good cop—honest, unreflective, the first through the door during dangerous arrests—but like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate a so-called candy-store pop, the murder of an old Jewish woman, Mrs. Klein, who owned a small shop in a black neighborhood. Though annoyed at what he thinks is the Klein family's high-strung Jewish paranoia—they claim to hear gunshots outside their window—Bobby's still shaken by their suggestion that he's a self-hating Jew. "Do you belong nowhere?" the victim's granddaughter asks him scornfully, a question that becomes another kind of homicide: It shatters Bobby's rickety self-image. After years of hiding his Jewishness behind a five-star detective's badge, he's forced to think about who he is.

Perhaps because *Homicide*'s a way of confronting Mamet's own Jewishness, his finest filmmaking to date is in the scenes setting up Bobby's spiritual crisis; they bare racial wounds with a ferocious honesty that's lately been the exclusive province of black directors. (Most white Hollywood filmmakers still feel gutsy casting Danny Glover alongside Mel Gibson.) It's racial fury that first triggers Bobby's search for his Jewishness—he's flabbergasted when a black superior calls him a "little kike"—and Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. Ignorant of Hebrew and Yiddish, Bobby keeps stumbling across evidence in languages he can't understand; in the movie's key scene, he's alone on a moonlit rooftop, nervously tracking an anti-Semitic trigger man who, for all he knows, may not even exist.

COP TALK: *Joe Mantegna tries to persuade Mary Jefferson to turn in her son.*

Like Spike Lee and Oliver Stone, though in a tidier way, Mamet's addicted to supertorqued conflicts and grandiose cultural statements. And so, after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists conversant with both ancient Scripture and state-of-the-art plastique. This fascination with festering urban paranoia harks back to the famous Nixon-era thrillers, but Mamet seems not to realize that *Mean Streets* and *Chinatown* were powerful because they at least feigned respect for the home truths of life in New York and Los Angeles. *Homicide* takes place in Mametville, a perpetually forlorn city of the mind where conspiracies proliferate like roaches, ominous symbols lurk on every street corner, and personalities are exchanged as readily as traveler's checks. Like Lindsay Crouse's straitlaced psychiatrist in *House of Games,* who fell into run-amok criminality at the drop of a hat, the reluctantly Jewish Bobby becomes a militant Zionist with a haste befitting a fifties horror film about body-snatching pods. A psychologist Mamet isn't.

Though his directing has grown increasingly fluid and cinematic—Roger Deakins's elegant photography is all brooding blues and whispering shadows—he's never been a realist like Sidney Lumet. He wants to subvert our sense of everyday life, most obviously in the flashy, rhythmic, repetitive lines his actors spout with flagrant theatricality. In palmier days, such alienating devices were termed Brechtian or Pinteresque and were supposed to wrench blasé theatergoers out of their habitual responses. Perhaps they still do the trick for the Off Broadway audience (I wonder), but these days such gimmicks work onscreen only when they're done lightheartedly, like the goofy-sinister line readings on *Twin Peaks.* Since Mamet's too self-serious a filmmaker for such enjoyable tomfoolery, *Homicide* is choking with earnestly mannered dialogue that will leave moviegoers incredulous that anyone is still trying to get away with this stuff.

Mamet does get away with it whenever Bobby's doing the talking. Joe Mantegna slips into Mamet's lines like a surgeon into his gloves. Whether snapping off quips or purring with bad faith as he woos a heartbroken mother into betraying her son, this beaky actor gives Bobby an emotional density the script doesn't really earn. It's a poised piece of acting, marred only by a peculiar bit of body language: As the movie progresses, Bobby seems to lose muscle tone, as if rediscovering Jewishness were somehow a way station on the road to invertebracy.

But this movie is less about ethnicity than about people's desire for a sense of belonging, their way of battling isolation with paranoid fantasies that help them make sense of the madness around them. Ironically, Mamet's own artistic stance smacks of paranoia—he's a control freak, bent on making everything fit his overall conception. Just as he leaves the actors no room for spontaneous invention, so every motif's worked out like a mathematical proof: If a killer escapes along a rooftop, he'll later be caught in a basement; if Bobby's holster strap is accidentally broken, it's sure to become a metaphor for his frayed psyche, not to mention a key element of the plot. You can still smell the playwright in Mamet's scripts—he makes everything too explicitly "meaningful."

Homicide conjures a world in which good intentions curdle into disasters, children commit murder with frightening casualness, and the whole cosmos is apparently run by a malevolent joker. There's no refuge anywhere, Mamet is telling us, no place we can truly call home. Movies don't come much bleaker than *Homicide*, and watching it I marveled at David Mamet's knack for making life seem even crueler than it actually is.

AFTER YEARS OF PLAYING RISKY ROLES—jailbait hookers, gang-rape victims, stalkers of serial killers—Jodie Foster has played it safe in her directorial debut. **Little Man Tate** is a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a brainy child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though the puff-profile glossies are touting the picture's autobiographical side—and there is a sensitive performance from young Adam Hann-Byrd—Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. Could Foster be ambivalent about her stardom? Reducing tricky issues of gender to cheery formulas about the head versus the heart, *Little Man Tate* recalls those "After School Specials" Foster starred in as a kid, back when nobody expected her to know anything about life. ▬

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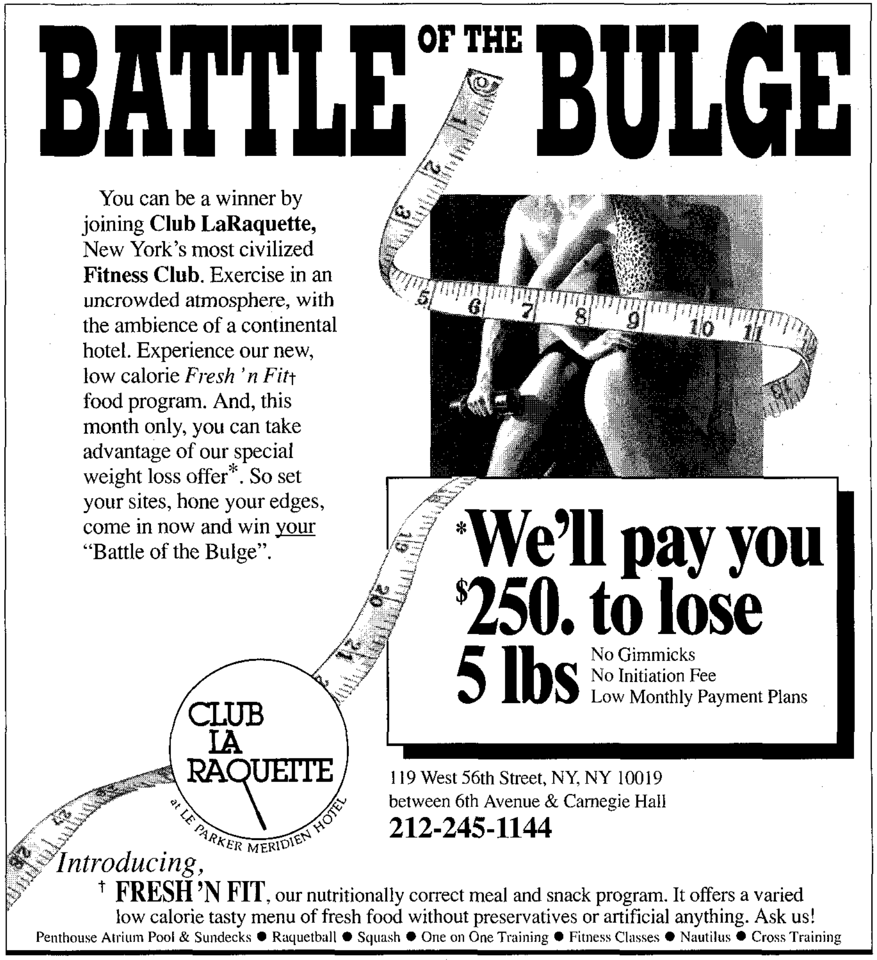
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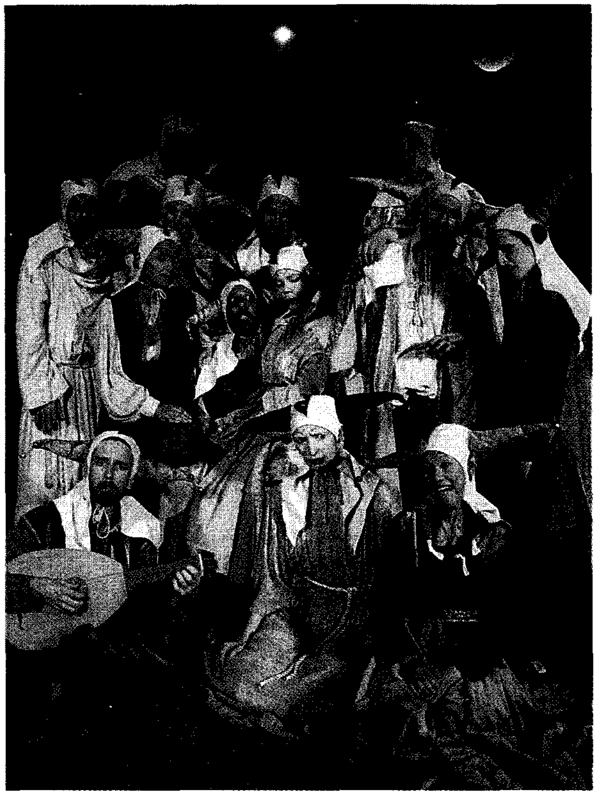
Music/Peter G. Davis

CANDID CAMERATA

"...*The Ship of Fools* is possibly the best Off Broadway musical of the season. The omnivorous Cheryl Studer is a protean talent..."

IN A CITY WHERE THE VAST MUSICAL LITERATURE written before 1600 is seldom heard, the Mannes Camerata serves champagne in the desert. These potations concocted at the Mannes College of Music are homebrewed by Paul C. Echols, the Camerata's founder, who recently unveiled his latest extravaganza: **The Ship of Fools,** the third and bawdiest in a series of theater pieces created from medieval and Renaissance works of literature, using music, dance, and instruments of the period.

The action takes place onboard a sailing ship, captained by Death himself, where thirteen unlucky passengers are condemned to reenact the misdeeds that earned them their passage. Assembling and performing the piece must have been as entertaining as watching it. Echols derived the idea and dramatic material from three sources: *Das Narrenschiff,* by Sebastian Brant, satirical verse tales about human foibles and a European best-seller in 1494; *L'Heptaméron,* by Marguerite de Navarre (1492–1549), the sister of Francis I of France, who wrote a dark variation on Boccaccio's *Decameron* describing the mishaps and misfortunes of people in love; and *La Danse Macabre,* a 1538 collection of woodcuts attributed to Hans Holbein depicting Death gleefully carrying off everyone from the Pope and the Emperor on down.



THE BAWDY BUNCH: *Echols's troupe.*

The six raffish stories that make up *The Ship of Fools* focus mainly on sex, religion, and death—topics that were inseparable, maybe even interchangeable, in sixteenth-century France. Each episode has its own special dramatic color and character thanks to Echols's clever and informed choice of chansons, motets, and lute songs by the great composers of the period: Josquin, Mouton, Brumel, Arcadelt, Janequin, Certon, De Sermisy, and Lassus. The witty harmonic surprises and ironic melodic twists of this music might have been originally intended to accompany cautionary tales that relate how the shepherdess Marion abandoned her lover to follow after empty promises; or how the wife of a cooper tricked her husband, not once but twice in the same day, but then went too far; or how a young postulant nun, on the very day of taking her vows, confused spiritual with carnal ecstasy. And what a pleasure to hear this music in such a vital context rather than presented as didactic examples of cheerless musicology.

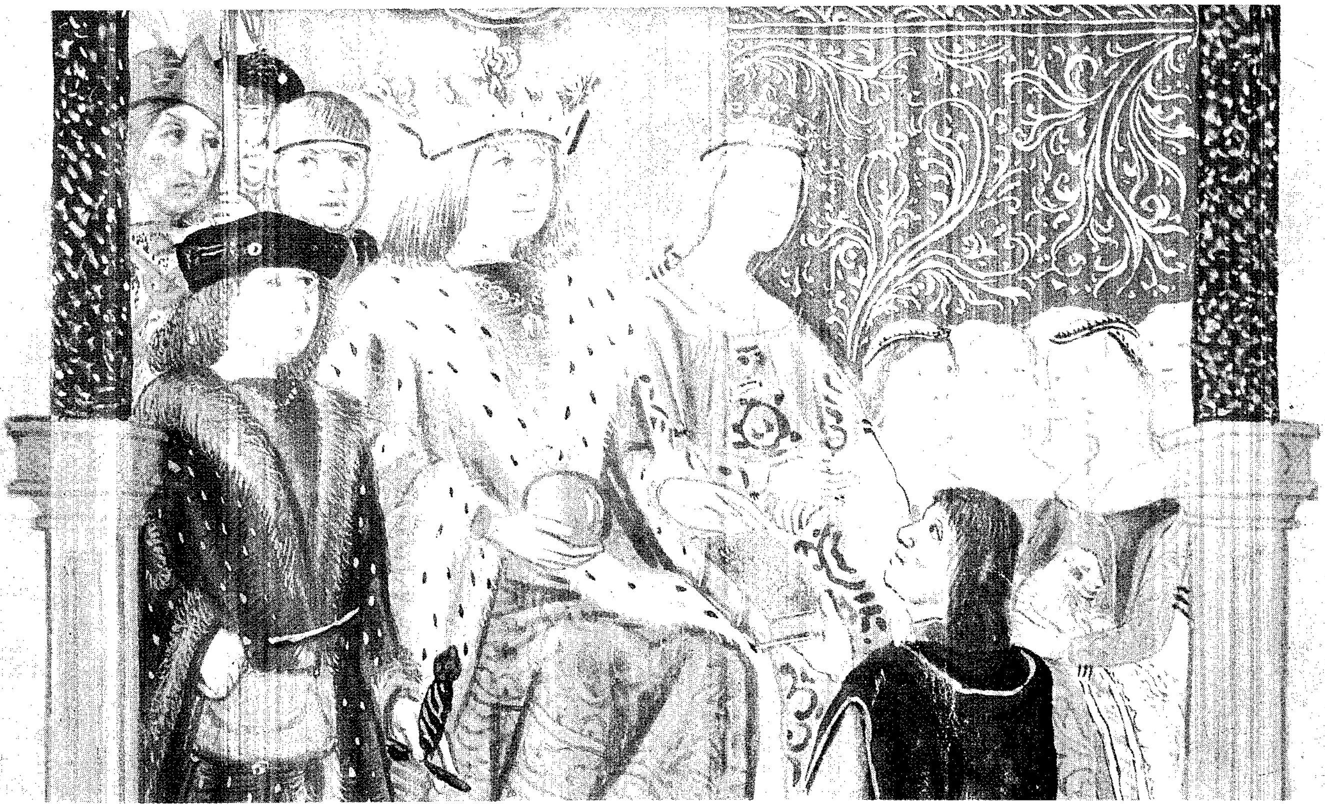
The production opens magically as the cast emerges from underneath a billowing ocean-blue cloth, raises the sails, and begins to tell its stories. Echols's direction and Michael Ganio's set and costume design ingeniously make every inch of available space in Mannes's rectangular assembly hall count, while merchants, priests, nuns, scullery maids, grooms, soldiers, and the tavernkeeper's daughter scamper in every direction at once. All the parts are taken by fourteen Mannes students, who, when not singing, dancing, and turning one another on, perform expertly on a variety of tangy period instruments: gambas, viols, sackbuts, krummhorns, recorders, hurdy-gurdy, lute, shawms, harp, and bagpipes. *The Ship of Fools* is a wonderful show, possibly the best Off Broadway musical of the season.

IS IT ANY WONDER THAT **Cheryl Studer** HAS suddenly become the most in-demand soprano on the international opera circuit? The reason couldn't be plainer: Apparently willing and able to sing just about every role written for a high female voice, she simply sounds better than the competition.

The Italian bel canto repertory? Studer matches the coloratura agility and éclat of June Anderson but maneuvers the territory without that soprano's mechanical stiffness or edgy glare. Wagner and Strauss? Studer has all the vocal presence of Hildegard Behrens and Jessye Norman but none of the former's technical flaws or the latter's mannered grandiosity. Verdi? Studer shares Aprile Millo's instinctive response to this composer but sings his music with far more tonal purity and control. French opera? So far, Studer has only dipped a toe into Gounod and Massenet, but this field is wide open and waiting for the right advocate. Mozart? Well, here I think Carol Vaness's voice sounds just as substantial, warm, and flexible, but Studer vigorously cultivates this repertory, too, and appears to be many conductors' favorite. Fans of rival prima donnas may sputter, but we are definitely dealing with a protean talent that comes down the pike once in a generation, if that.

Studer recently showed one of her many faces at the Metropolitan Opera—as Mozart's Elettra in *Idomeneo*—and Violetta in *La Traviata* is due there next month. How much New York will see of her in the future is uncertain, since the Met is unlikely to nail down such a busy singer as often as it would wish. Recordings are already plentiful, though, and they cover an astonishing range. The latest include *Salome, The Magic Flute* (Queen of the Night), *Götterdämmerung* (Gutrune), *Don Giovanni* (Anna), a Mozart recital, Schubert lieder, and a collection of Italian coloratura arias. Coming up are *The Flying Dutchman, Faust, Aida, Lucia di Lammermoor, La Traviata,*

Photograph by Beatriz Schiller.



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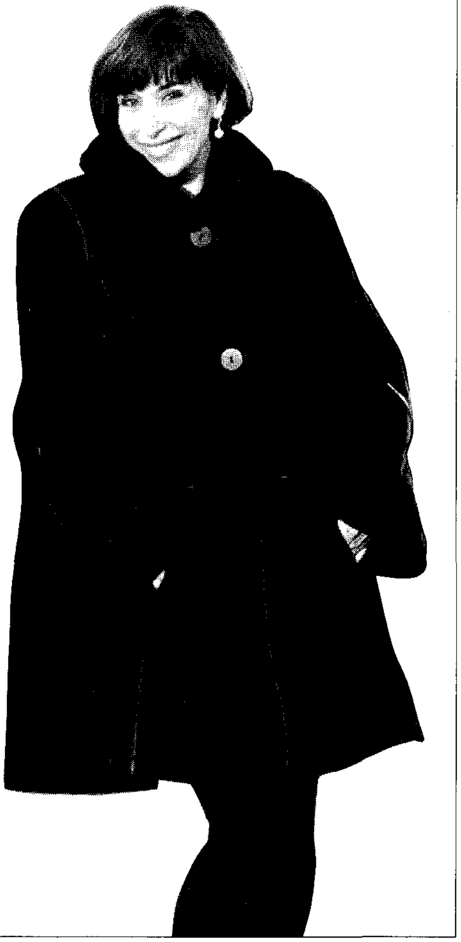

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Manon, Semiramide, Lohengrin, and *Ariadne auf Naxos.*

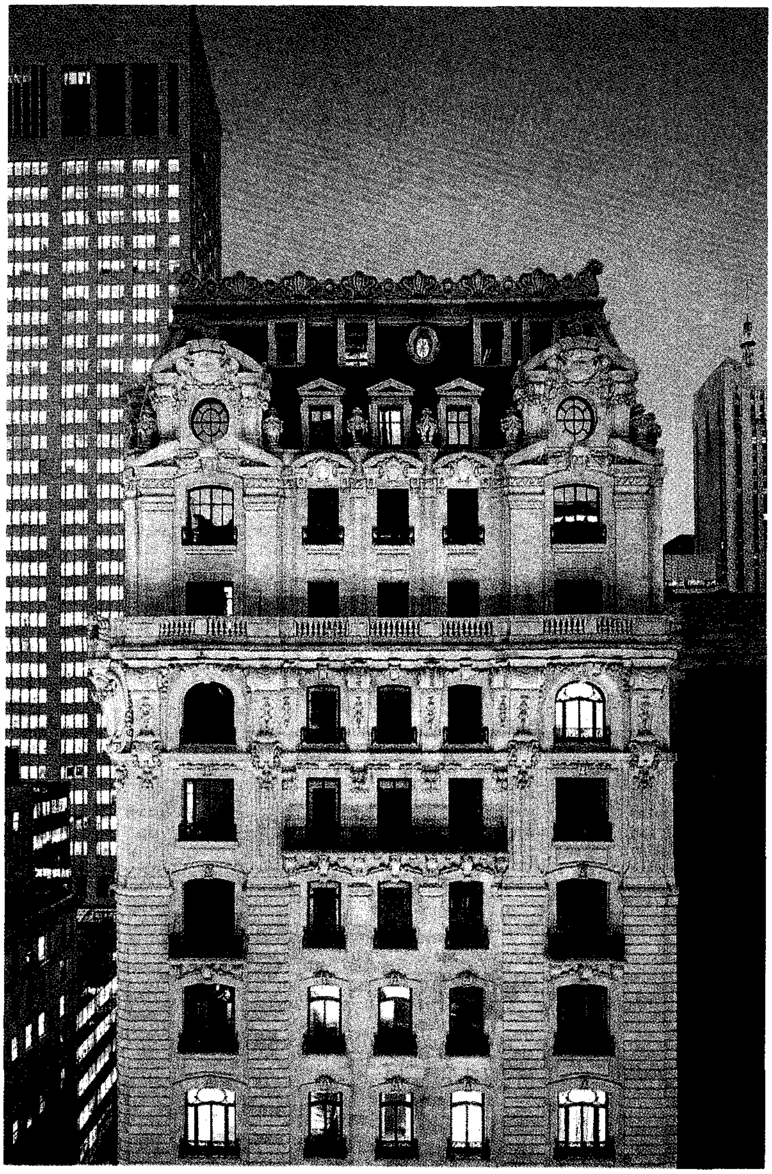
Although this versatile and apparently omnivorous singer does some things less well than others, the best is mightily impressive. Anyone who still doubts her basic vocal and musical gifts should sample *Salome* (Deutsche Grammophon 431 810), with Giuseppe Sinopoli conducting the forces of Berlin's Deutsche Oper. Not one facet of this difficult role is short-changed, and Studer sounds consistently gorgeous. The voice gleams like a steady beam of silver and tunes every note to perfection, whether darting with conversational ease through the thickets of Strauss's luxuriant orchestration or soaring freely and vibrantly above it. Diction is crystalline, and Salome's growing obsession is made abundantly clear without unmusical exaggerations or distortions. This may be the most complete vocal realization of the part I've ever heard—and, no, I'm not forgetting Ljuba Welitsch, Birgit Nilsson, and all the other famous Salomes of the past 40 years. Of course Studer has yet to sing the role onstage, and one does wonder if she can possibly duplicate this accomplishment outside the recording studio.

Having spent the early years of her career in German opera houses, Studer understandably seems to respond most naturally to the more lyrical Wagner-Strauss repertory. So far, I've been less convinced by her approach to Italian roles, which she began to explore in 1988 with a Violetta in Hamburg, followed by an attempt at Donizetti's Lucia a year later in Philadelphia. That performance struck me as tentative and unformed—a failed risk, but one wisely made out of the international limelight. Around that time, Studer also recorded an ambitious Rossini-Bellini-Donizetti-Verdi recital (49961)—more assured and containing many lovely moments, but this music still did not seem fully worked into her voice. Perhaps it has been by now. Judging from the recent Elettra in the Met's *Idomeneo,* I would guess that the determined musical intelligence behind this voice is no less awesome than its innate quality.

What I miss right now is the frisson of a unique vocal personality who can immediately define a role, make it her own, and powerfully excite an audience's imagination—no great singer has ever lacked the ability to strike those special sparks. On one level, Studer is a superior example of today's can-do American singer: confident, quick to learn, musically sophisticated, superefficient, and adaptable to almost any style—desirable assets, to be sure, but too often coupled with a tendency to sound rootless, impersonal, and remote. Studer's prodigious vocal endowment and fierce industry have already separated her from that stereotypical crowd, but we'll have to wait and see how high she can really soar. ■

HOTELS FOR THE HOLIDAYS

Where to Celebrate This Season



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Where to Celebrate This Season

By
Lawrence Allen

With festive decorations, winking lights, and store displays lending a magical feeling to the city, the mood here during the holiday season warms up perceptibly—no matter the frigid temperatures. Special events and activities are in full swing, and families and friends gather to share in the good cheer.

In addition to offering sumptuous meals and seasonal entertainments, the city's fine hotels provide quiet, luxurious surroundings from which to venture forth and celebrate, and most offer special packages with reduced rates. Expert hotel catering staffs will coordinate almost any size affair, from an intimate family gathering to a large business or social event.

Many of the hotel-weekend packages introduced last season have been extended for the days around Thanksgiving, Christmas, and New Year's. No-frills rates, which cover lodgings exclusively, are geared for the economy-minded, but packages that include breakfast and/or parking are generally offered for only a modest additional charge.

HOLIDAY PAMPERING

As an antidote to the stress that so often accompanies the holiday rush, consider the Peninsula New York's spa package ($305 per night), which features a choice of one full-body massage or two neck-and-shoulder massages in the hotel's tri-level penthouse spa-and-fitness facility.

To make holiday shopping easy, the Ritz-Carlton New York, in conjunction with Bergdorf Goodman, has created the Holiday Shopping Getaway ($220 per night, available Fridays and Saturdays from November 22 through December 28). Guests are issued a special charge card by Bergdorf's, offered the help of a personal shopper to navigate the store's extensive collections, and treated to afternoon tea for two at its stylish café.

A night on the town, with dinner and a show, is in true holiday spirit. Parc Fifty One at Equitable Center is offering a Broadway Debut theater package for a limited number of Saturday-night dates. The $550 package includes a pair of orchestra tickets to *The Will Rogers Follies*, *Miss Saigon*, or *Les Miserables*, along with a deluxe suite, dinner for two at the hotel's Mezzanine Café (from the kitchen of Bellini by Cipriani), and a bottle of champagne delivered with fresh strawberries.

RINGING IN THE NEW

The prospect of New Year's Eve always presents a quandary: whether to share a quiet evening or to join the fray. The New York Hilton and Towers' special New Year's Eve package allows one to take part in the fun and never set foot on the street after the ball drops. For $425, couples can spend the night at the hotel, taxes and gratuities included, and enjoy a dinner-celebration at Grill 53 with entertainment, dancing, party favors, an open bar, and a champagne toast at midnight. Weary celebrants can also take advantage of a special $129-per-night rate the following night.

'Tis the season for socializing, at family gatherings and parties. For small groups, the city's fine hotel dining rooms can serve up prix-fixe holiday feasts worthy of weeks of home preparation.

The Thanksgiving feast at the Zephyr Grill, at Beekman Tower, will include special regional dishes, and the holiday buffet at Le Parker Meridien's Le Patio will include a crêpe station along with the traditional turkey. For Christmas Eve, Maurice restaurant, also at Le Parker Meridien, will be serving "Le Reveillon," a traditional French Christmas dinner.

New Year's Eve, of course, is a time when many hotels pull out all the stops and cook up something special. This year's festivities include elaborate, five-course dinner-dances at the Top of the Tower at the Beekman, the Hotel Inter-Continental, the Stanhope, and the Hôtel Plaza Athénée.

BANQUETS FOR ALL

For private holiday celebrations, hotel banquet facilities—from suites to ballrooms—come equipped with impressive kitchens and experienced staffs to cater any kind of affair.

The U.N. Plaza Park Hyatt, for example, offers a special Thanksgiving Dinner package this year for parties of 15 or more.

The Gold Room of the Helmsley Palace's Villard Mansion: An angelic harpist plays under the gold-leaf vaulted ceiling during afternoon tea.

For small parties and family gatherings, the city's hotel dining rooms can serve up prix-fixe holiday feasts worthy of weeks of home preparation.

◆

The menu for the four-course feast includes a choice of roasted free-range turkey with apple-walnut dressing or loin of pork with fennel sauce. The dinner is served in a private suite (above the 28th floor) with stunning city or river views, and a private chef is on hand to do the carving. The price is $55 per adult and $35 per child under twelve (plus accommodations).

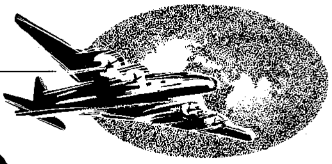
At the Doral Tuscany, the Renaissance holiday package, for a minimum of 60 people, features a banquet room decorated as a winter wonderland. It includes an unlimited, five-hour open bar, a sumptuous dinner buffet and hors d'oeuvre prepared by the hotel's Time & Again restaurant, and a disc jockey to play favorite dance and holiday tunes ($95 per person).

The New York Hilton and Towers, with function facilities for groups as small as ten and as large as 2,800, now has two duplex penthouses with floor-to-ceiling glass, large parlors, dining rooms, and several bedrooms.

For an elegant and intimate celebration for the holidays, the Mayfair Regent has three Royal Suites that can accommodate up to eight guests for dinner. Catering will be provided by either Le Cirque, the den of haute cuisine situated on the hotel's ground floor, or the excellent hotel kitchen, which serves American and continental specialties.

Gracious rooms in which to repose, elegant spaces in which to entertain, and fine dining rooms in which to share a meal—the following guide of city hotels will prove useful in finding the best offerings for one's particular tastes and budget.

The guide also includes general rates, facilities, and features. The number of rooms listed includes suites. The range of general rates begins with the lowest weekday price for a single room and includes suites. All package prices are for double occupancy unless otherwise specified, are subject to availability, and do not include tax.



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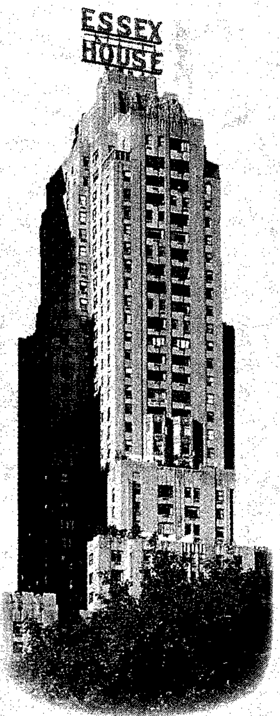

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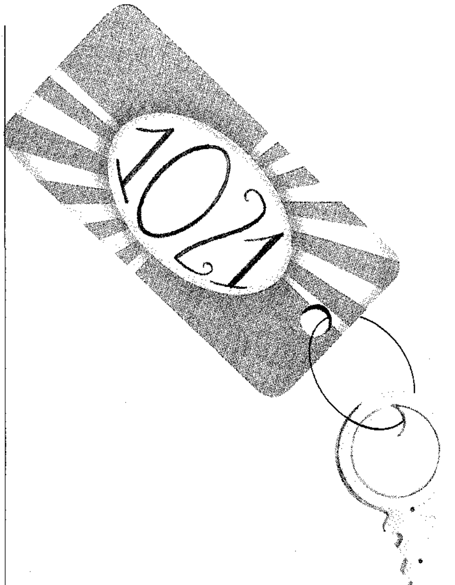

DIRECTORY

HOTEL BEVERLY
125 East 50th Street
212-753-2700
This small, privately owned European-style hotel has mostly suites, all of which have cooking facilities. Special holiday rates ($99 for a junior suite, $119 for a one-bedroom suite) are available Nov. 27-30 for Thanksgiving and Dec. 20 through Jan. 5 for Christmas and New Year's. **Rooms:** 200. **Rates:** $129–$200. **Features:** Multilingual concierge; beauty salon, 24-hour pharmacy; Kenny's Steak & Seafood Restaurant; 2 small banquet facilities (capacity 10-100).

CROWNE PLAZA MANHATTAN
1605 Broadway at 49th Street
212-977-4000
This 46-story flagship property is offering a variety of special holiday meals and festivities in Samplings Bar, which overlooks the Thanksgiving Day parade route and New Year's Eve revelry in Times Square. The Thanksgiving special (Nov. 27-28) is $169 per night for a standard double. The Stress Reduction weekend package ($159 per night, Fri. or Sat.), which is offered throughout the holiday season, includes access to the hotel's health club and pool. **Rooms:** 770. **Rates:** $185–$1,100. **Features:** Marble bathrooms, minibars; 24-hour concierge, 24-hour room service, valet service, valet parking; Balcony Café, the Broadway Grill, the Lobby Bar. Pets allowed.

THE DRAKE SWISSÔTEL
440 Park Avenue at 56th Street
800-63-SWISS
A new chef, Marybeth Boller, has been installed at the Restaurant Lafayette and will display her expertise in special holiday meals this season. The new Drake Bar features a selection of wines and champagnes by the glass. A special weekend rate ($149 per night) is being offered Fri., Sat., and Sun. with previous arrival. **Rooms:** 600. **Rates:** $215–$480. **Features:** Three two-line phones with dataports; 24-hour concierge, 24-hour room service, multilingual staff, valet service, valet parking, free limousine service to Wall Street; access to the New York Health and Racquet club; several banquet facilities (capacity 12-200), including the Greenhouse Ballroom, 9 smaller meeting rooms, and a variety of suites (for 10-40).

THE ESSEX HOUSE
160 Central Park South
800-NIKKO-US
Acclaimed chef Christian Delouvrier is at the helm of Les Célébrités, the new restaurant in this recently restored Art Deco hotel. Many of the rooms have a view of Central Park. Several weekend packages are available, including the Superbly Nikko package, which includes a one-bedroom suite and full American breakfast for $285 ($385 for a parkside room). **Rooms:** 591. **Rates:** $240–$1,200. **Features:** Marble bathrooms; 24-hour room service; fitness center, Cafe Botanica, Journey's Bar.

GRAND HYATT NEW YORK
Park Avenue at Grand Central
212-883-1234
The public rooms of this centrally located hotel will be transformed into a fantasyland based on the *Nutcracker* ballet, Nov. 25 through Dec. 30. In addition to elaborate decorations, there will be live entertainment and festive holiday meals. A special $129-per-night rate will be in effect from Nov. 25 through Dec. 1 and Dec. 20-30. The special weekend rate ($145 per night, Fri. or Sat.), available through Nov. 29, includes parking. **Rooms:** 1,407. **Rates:** $220–$1,200. **Features:** Marble baths; concierge, 24-hour room service; private Regency Club level; Crystal Fountain Restaurant, Sun Garden Lounge, Trumpet's restaurant. Catering facilities include the Regency Room, several smaller conference rooms, and the Empire State Ballroom (capacity 45-2,000).

NEW YORK HILTON AND TOWERS
1335 Avenue of the Americas at 53rd Street
800-HILTONS
For the 17th consecutive year, choirs from city public schools will perform seasonal repertoire in the festively decorated lobby at noontime, beginning mid-December. The hotel's Grill 53 will serve traditional holiday meals for Thanksgiving and Christmas. In addition to the Hilton BounceBack Weekend package ($155 per night), a special no-frills

holiday rate ($139 per night) is available Nov. 24 through Dec. 1 and Dec. 15-30. **Rooms:** 2,042. **Rates:** $185–$2,500. **Features:** Marble bathrooms with phones and television speakers in some rooms, voice-mail systems in rooms, dataports; room service, multilingual staff, 24-hour valet parking; Cafe New York, Grill 53, Mirage cocktail lounge, International Promenade Lounge; 47 banquet facilities (capacity 10-2,800).

HOTEL INTER-CONTINENTAL NEW YORK
111 East 48th Street
800-327-0200
This hotel's Barclay restaurant will serve special feasts throughout the holiday season, including Sunday brunches with hearty Austrian, German, and Hungarian fare. The holiday-rate package ($159 per night, Nov. 21 through Dec.1 and Dec. 15 through Jan. 31) includes a standard room and one of the following: an upgrade to a suite, an adjoining room at half price, a $25 food credit (per room, per day), half-hour massages for two, Sunday brunch for two, or free parking. **Rooms:** 692. **Rates:** $195–$900. **Features:** Minibars, video checkout and phone messages; 24-hour mulitilingual concierge and room service, valet parking; Bar One Eleven, the Terrace restaurant; 16 function rooms (capacity 10-320).

KIMBERLY HOTEL
145 East 50th Street
212-755-0400
Suites in this six-year-old hotel with French country-style furnishings feature fully equipped kitchens, living-room areas with balconies, and master bedrooms with adjoining marble bath. Guests receive complimentary passes to New York Health & Racquet Club facilities. Special holiday rates—$135 per night for a standard double, $160 per night for a one-bedroom suite, and $260 per night for a two-bedroom suite—will be in effect Nov. 27 through Dec. 1, and Dec. 20-29. **Rooms:** 193. **Rates:** $145–$350. **Features:** Marble bathrooms; 24-hour concierge services, valet service; use of New York Health & Racquet Club; the Paradis Barcelona restaurant.

THE LOMBARDY
111 East 56th Street
212-753-8600
This quiet hotel in midtown combines a private, residential feel with a full range of hotel services. Originally built in 1926 by William Randolph Hearst, the Lombardy has been completely renovated and includes studios with pantries and luxuriously appointed suites. **Rooms:** 125. **Rates:** $175–$400. Monthly rates available. **Features:** Marble bathrooms; concierge, room service, multilingual staff, valet service, valet parking.

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The Macklowe's Shopping Extravaganza package, offered Nov. 28-Dec. 24, includes the services of an experienced shopping consultant and a chauffeur-driven limousine to bring guests to and from city department stores and boutiques. The all-inclusive rate is $129 (Thurs.-Sun.) or $149 (Mon.-Wed.). **Rooms:** 638. **Rates:** $190–$3,500. **Features:** Marble bathrooms, two-line phones with call waiting and voice mail, minibars, refrigerators; room service, concierge, valet service, valet parking; fully equipped health club with private trainers; gift shop, Restaurant Charlotte.

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212-751-5710

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215 East 64th Street
212-355-1230

Surrey Hotel
20 East 76th Street
212-288-3700

Shelbourne Murray Hill Hotel
303 Lexington Avenue at 37th Street
212-689-5200

Beekman Tower Hotel
3 Mitchell Place
First Avenue at 49th Street
212-355-7300

Southgate Tower
371 Seventh Avenue at 31st Street
212-563-1800

This all-suite hotel chain with nine properties in Manhattan has printed a Holiday Lights walking-tour guide to the city's seasonal displays that is available to guests and visitors at all hotel locations. For most of the hotels, special holiday rates, in effect from Nov. 15 through Jan. 6, begin at $125 per night for a studio suite with a kitchen and go up to $250 per night for a two-bedroom suite that accommodates up to six people. The Zephyr Grill, a new addition to Beekman Tower, will feature traditional holiday feasts for Thanksgiving and Christmas.

A New Year's Eve dinner-dance will be held in the Beekman's Top of the Tower cocktail lounge.

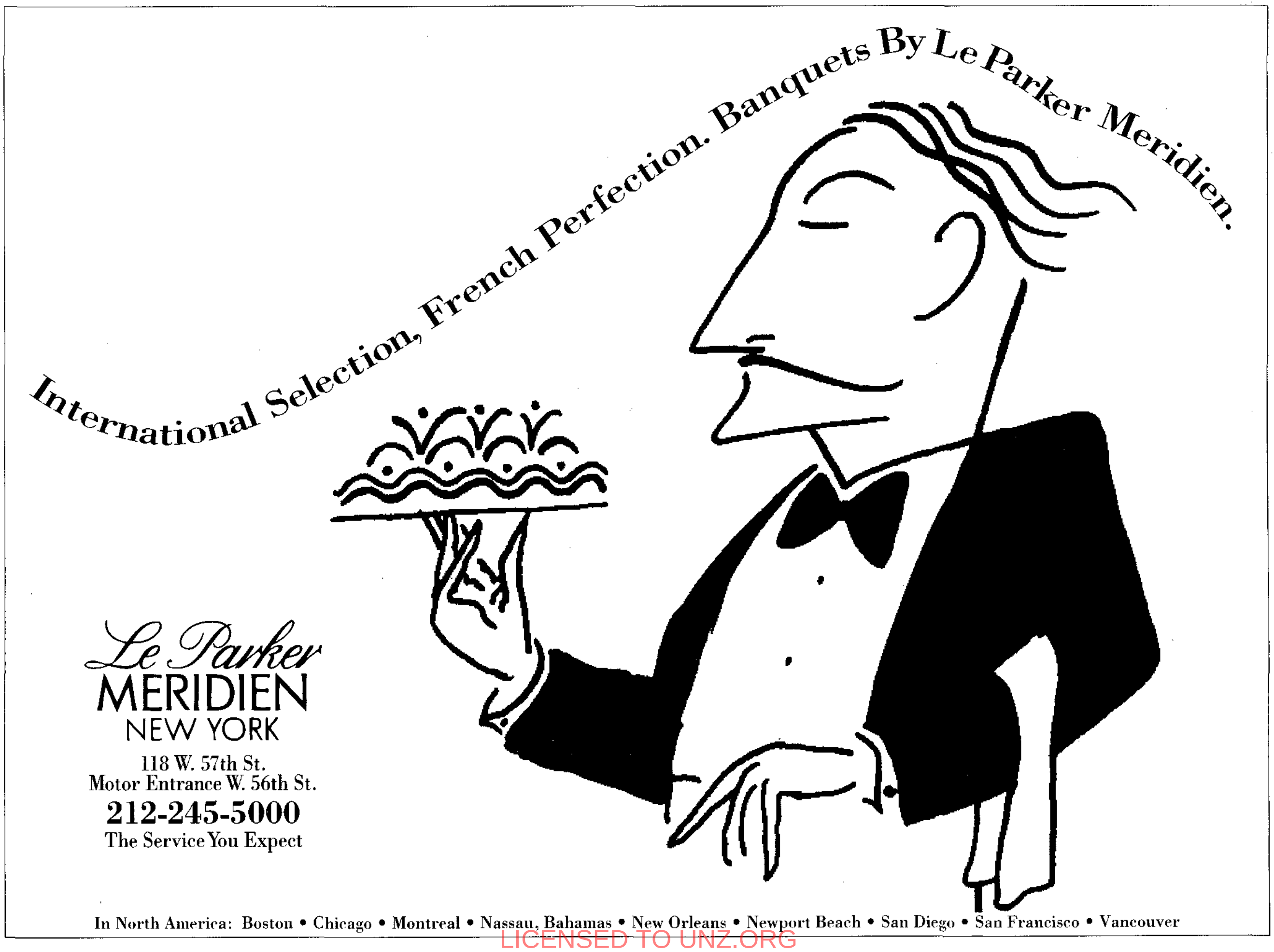
THE MARK
25 East 77th Street
212-744-4300
Convenient to uptown galleries and museums, this intimate, service-oriented hotel is home to Mark's restaurant, where chef Philippe Boulot presides. Mark's will offer prix-fixe meals with special wine selections throughout the holidays, as well as a Christmas Day brunch and a traditional Christmas dinner with champagne. The hotel's special weekend rates—$225 per night for a deluxe room and $350 per night for an executive suite—will be in effect from Dec. 21 through Jan 6. **Rooms:** 180. **Rates:** $265–$1,800. **Features:** Marble bathrooms with full-length tubs, kitchenettes in most rooms, VCRs; 24-hour room service; the Grand Ballroom, and 3 smaller function rooms (capacity 20-160).

NEW YORK MARRIOTT FINANCIAL CENTER HOTEL
85 West Street
212-385-4900
Located one block from the World Trade Center, the city's newest downtown hotel features intimate public rooms with antique Oriental furnishings and guest rooms with sweeping views of the Hudson River and Statue of Liberty. The no-frills Weekend Discovery package ($99 per night for a standard room, available Fri. or Sat.) includes a program of things to see and do downtown. A weekend special with breakfast for two is $119 per night. Both packages will also be offered Nov. 28 for Thanksgiving, and Dec. 20-30 for Christmas. **Rooms:** 504. **Rates:** $205–$1,500. **Features:** Two-line phones, fax hookups, minibars, suites with jet-spray tubs; concierge, valet parking, valet service; J.W.'s restaurant, Liberty Lounge, florist, gift shop, fitness center with pool; 11 banquet rooms (capacity 10-400).

NEW YORK MARRIOTT MARQUIS
1535 Broadway
212-398-1900
The Marriott Marquis towers above the theater district and the New Year's celebration in Times Square. The Marquis Theater, home of *Nick and Nora*, is in the same complex. The hotel has three different packages available for New Year's Eve *($499–$525 per couple) that include a room* and entertainment. On Thanksgiving Day, several rooms with a view of the parade route are available for $350 each. In addition, special Thanksgiving meals will be served in all four of the hotel's restaurants. **Rooms:** 1,874. **Rates:** $220–$3,500. **Features:** Two phones in room; 24-hour room service, valet parking, concierge, video checkout; florist, salon, gift shop, fitness center; J.W.'s Steakhouse, the Broadway Lounge, The View Restaurant, Encore Restaurant, Atrium Restaurant. Catering facilities include 47 meeting rooms and what's billed as the largest ballroom in Manhattan (capacity 10-3,500).

Yule logs: Each of the Mayfair Regent's 28 Royal Suites has a working fireplace in the living room.

THE MAYFAIR REGENT
610 Park Avenue at 65th Street
212-288-0800
A fitness center equipped with a five-hole putting green is just one of the new features of this elegant East Side hostelry. The Royal Fireplace Suite package, available Nov. 24 through March 31, includes a Royal one-bedroom suite ($650 per night) or two-bedroom suite ($950 per night), each with a wood-burning fireplace, a bottle of cham-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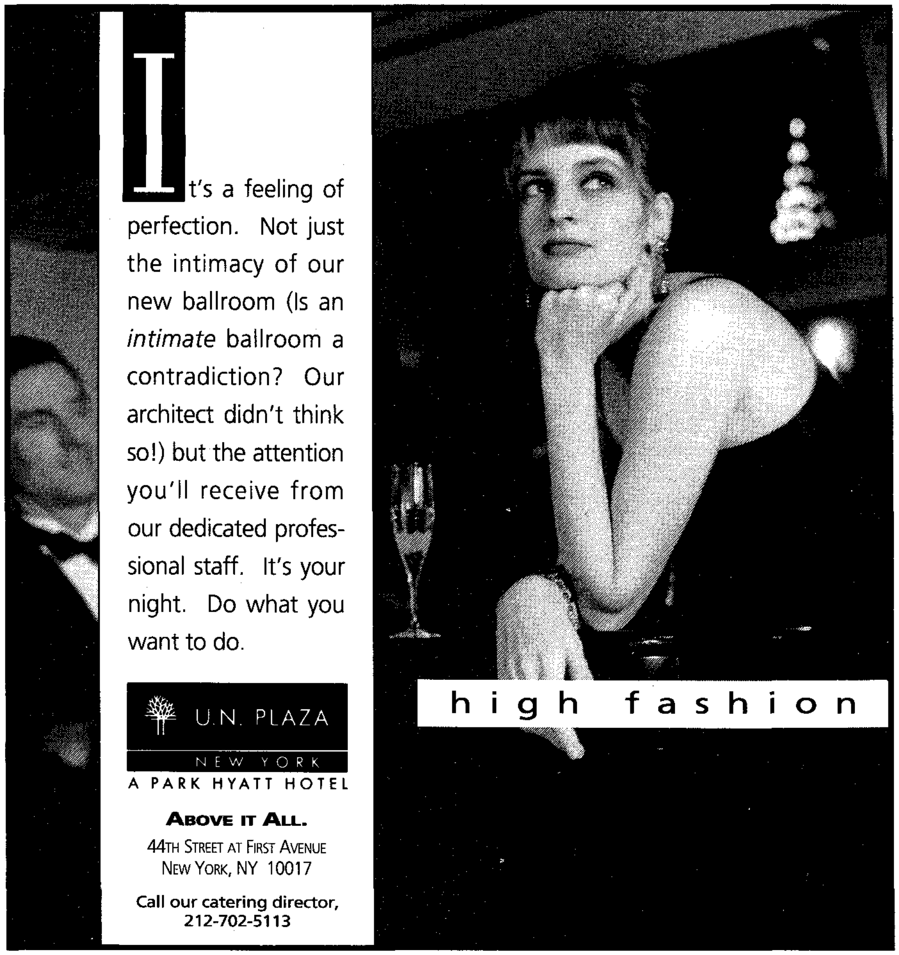

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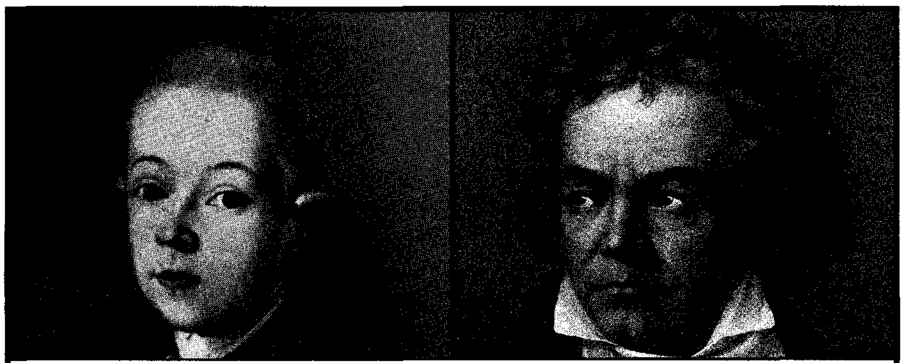

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pagne, a bouquet of roses, continental breakfast, and use of the fitness center. **Rooms:** 200. **Rates:** $275–$1,700. **Features:** Marble bathrooms, walk-in closets, VCRs, complimentary local telephone calls; 24-hour concierge, 24-hour room service, valet services, valet parking; the Lobby Lounge. Catering facilities include two meeting rooms (capacity 40), one Presidential and 15 Royal suites (up to 20) for cocktail reception. Small dogs allowed.

THE MAYFLOWER HOTEL
15 Central Park West
800-223-4164

The Macy's Thanksgiving Day Parade marches right past the Mayflower, making this hotel across from Central Park and a few blocks away from Lincoln Center a hub of holiday activity. The Mayflower's special weekend packages are also available Dec. 17 to Jan. 10: A deluxe room is $98, a deluxe suite $140. **Room:** 377. **Rates:** $145–$450. **Features:** Refrigerator and serving pantries in rooms; room service, same-day valet service; three meeting rooms (capacity 25-60) and terrace suites with park views (capacity 20-100). Pets allowed.

OMNI BERKSHIRE PLACE
21 East 52nd Street
212-753-5800

The quiet, modern lobby Atrium is a soothing, skylit space where afternoon tea, cocktails, and light lunches are served. A special weekend rate of $159 per person is available Fri. and Sat. night and includes breakfast each day. Several other packages are available. **Rooms:** 415. **Rates:** $220–$1,700. **Features:** 24-hour concierge, 24-hour room service, valet parking, butler service, turn-down service, complimentary limousine to Wall Street; access to nearby health clubs; the Rendez-Vous bistro and bar; 5 small meeting or banquet rooms (capacity 60).

PARC FIFTY ONE
HOTEL AT EQUITABLE CENTER
152 West 51st Street
800-338-1338

Bellini by Cipriani is now providing the food service at this stylish hotel with Art Deco and French country-style furnishings. From Nov. 16 through Christmas Eve, guests may enjoy holiday cocktails in the lobby nightly, as well as take advantage of the hotel's free gift-wrapping service. The Miracle of 51st Street package ($150 per night for a deluxe room, $225 for a suite) is available weekends between Nov. 16 and Dec. 17 and any night Dec. 17-30. **Rooms:** 178. **Rates:** $265–$975. **Features:** Marble bathrooms, two TVs, VCRs; 24-hour multilingual concierge, 24-hour room service, valet unpacking and packing services, valet parking, free limousine service to Wall Street; Lobby Lounge. Catering facilities (capacity 18-85) include a new meeting room on the mezzanine level, two executive boardrooms, and a private room in Bellini.

LE PARKER MERIDIEN
118 West 57th Street
212-245-5000

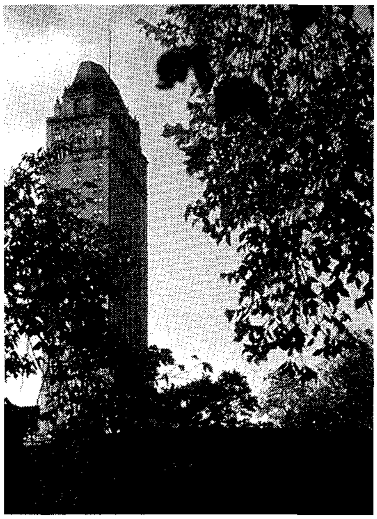
A 14-foot high Christmas tree with Victorian ornaments will be the centerpiece of the festive holiday display here, along with smaller trees decorated with international themes and an exhibit of ornamental French figurines called *les santons*. A holiday rate ($139 per night) will be in effect Dec. 16 through Jan. 6, and special prix-fixe meals will be served in the hotel's Maurice and Le Patio restaurants for Thanksgiving, Christmas (Le Patio only), and New Year's (Le Patio). **Rooms:** 700. **Rates:** $200–$650. **Features:** Marble bathrooms with phones; video check-out; baby-sitting, concierge, 24-hour room service, multilingual staff, valet service, valet parking; Club La Raquette, Bar Montparnasse; 6 function rooms, 2 penthouse suites, Presidential Suite, and the Vendôme Ballroom (capacity 10-160).

THE PENINSULA NEW YORK
700 Fifth Avenue at 55th Street
212-247-2200

Adam Odegard, the new chef at the acclaimed restaurant Adrienne, is including special spa-cuisine items on all his menus with a nod to the hotel's tri-level, state-of-the-art spa and fitness center. Standard weekend packages (available Fri. or Sat.)—which include access to the spa as well as continental breakfast in restaurant Adrienne or through room service—begin at $240 per night for a superior room. The packages will also be in effect from Dec. 22-25 and Dec. 29 through Jan. 1. **Rooms:** 250. **Rates:** $275–$850. **Features:** Marble bathrooms, minibars, two-line phones; 24-hour concierge, 24-hour room service, valet service, valet parking; Le Bistro d'Adrienne, the Gotham Lounge, the Pen-Top Bar and Terrace; 6 banquet rooms (capacity 10-120).

THE PIERRE
2 East 61st Street
800-332-3442

Now celebrating its 60th anniversary, this landmark hotel across from Central Park features the Cafe Pierre—which serves modern interpretations of classic French cuisine—and the Rotunda, a jewel-box tea salon. For the holiday season, the special weekend rate for a deluxe room ($240 per night, Fri., Sat., or Sun., and Dec. 13 through Jan. 12) includes wine and cheese upon arrival and continental breakfast in Cafe Pierre or through room service. The special



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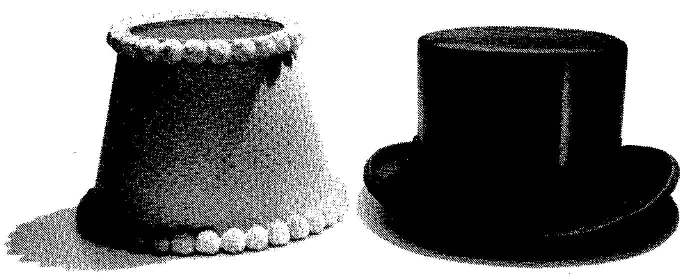

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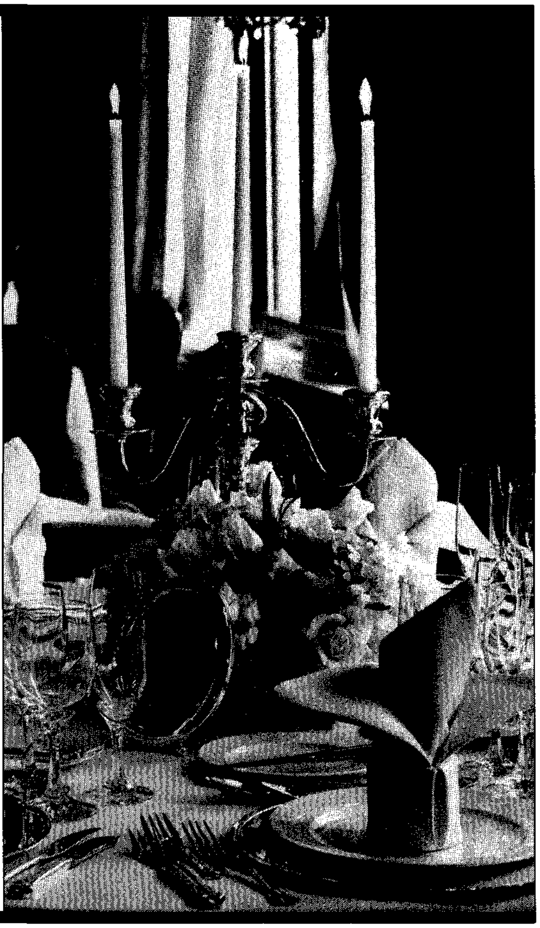

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The Cafe Pierre will serve special holiday meals with New Year's resolution-breaking desserts.

rate for a one-bedroom suite is $325 per night. **Rooms:** 206. **Rates:** $265–$800. **Features:** 24-hour concierge, 24-hour room service, multilingual staff, valet services, valet parking; theater-ticket desk, barber and beauty salons; 5 function rooms, the Cotillion Room, and the Grand Ballroom (capacity 40-750).

HÔTEL PLAZA ATHÉNÉE
37 East 64th Street
800-447-8800
This opulent East Side hotel with antique French furnishings is decorated in the style of the Hôtel Athénée in Paris. Le Régence, the hotel's fine dining room, features French cuisine, but it will offer traditional, prix-fixe meals for Thanksgiving and Christmas. The special weekend and holiday package ($240 per night, available Fri., Sat., or Sun.), which has been extended from Nov. 27 through Dec. 1, and Dec. 18 through Jan 1., includes a deluxe room, continental breakfast, and a bottle of champagne on arrival. With a one-bedroom suite, the package is $360 per night. **Rooms:** 160. **Rates:** $275–$2,300. **Features:** Marble bathrooms with phones, pantries with sinks and small refrigerators in most rooms; 24-hour room service and concierge; access to the Vertical Club. Banquet facilities include a private dining room adjacent to Le Régence (capacity 25), the Boardroom (capacity 4-12) and Le Trianon (22-36).

RADISSON EMPIRE HOTEL
44 West 63rd Street
212-265-7400
As befits its location directly across the street from Lincoln Center, the Empire's lobby is decorated with portraits of great performers, such as Enrico Caruso and Laurence Olivier. The Big Apple Weekend package includes a deluxe room, Sunday champagne brunch, use of the hotel's health club, and exclusive Empire Club Privileges ($89.50 per person, per night, double occupancy). **Rooms:** 375. **Rates:** $120–$550. **Features:** Bathrooms with heated towel racks, hair dryers, and phones, two-line phones with dataports, CD and cassette players, VCRs; 24-hour room service, valet service, valet parking; fitness center; the Empire Grill, the Empire Club.

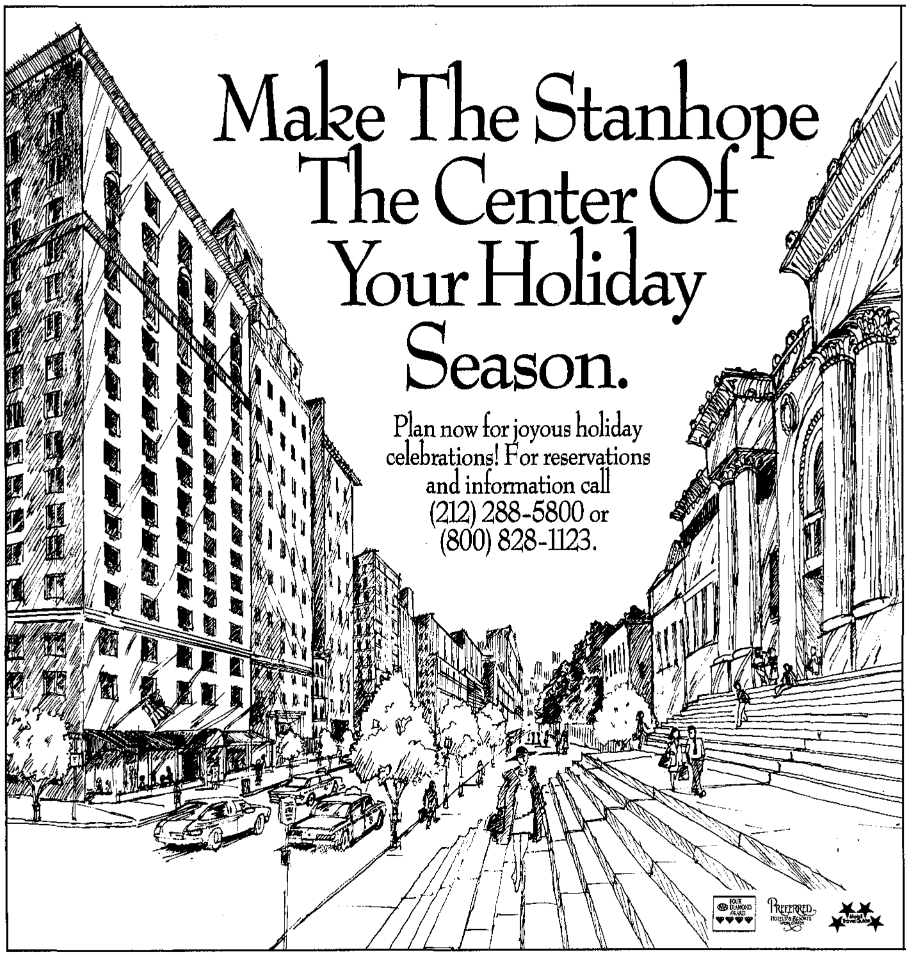
RIHGA ROYAL HOTEL
151 West 54th Street
212-307-5000
Many of the rooms in this contemporary all-suite hotel have panoramic views of Manhattan. From Nov. 23 through Dec. 30, the Holiday Shopper's package includes a Royal room, complimentary parking, continental breakfast, and turn-down service ($225 per night). A New Year's Eve package fearuring a Royal room, parking, and (most importantly after a night of revelry) late checkout, is available on Dec. 31 for $255. **Rooms:** 500. **Rates:** $260–$1,500. **Features:** Marble bathrooms, computer and fax hookups, three phones per suite, VCRs; concierge, 24-hour room service, multilingual staff; Halcyon restaurant.

THE RITZ-CARLTON NEW YORK
112 Central Park South
212-757-1900
This parkside hotel is convenient to Fifth Avenue shopping, the Museum of Modern Art, and Lincoln Center. For the holidays, the Jockey Club restaurant will offer special menus, and all the hotel's weekend packages will be available daily from Dec. 20 through Jan. 31. Among these is the Holiday Shopping Getaway package, which includes a superior room, full American breakfast in the Jockey Club, a gift, and special turn-down service with chocolate truffles and cordials ($220 per night). **Rooms:** 228. **Rates:** $190–$900. **Features:** Two-line phones; concierge, 24-hour room and valet service, multilingual staff; access to New York Health & Racquet Club; Jockey Club bar.

THE ROYALTON
44 West 44th Street
212-869-4400
An oasis of cool in the bustling theater district, the Royalton is favored by people in the film and publishing businesses. The striking lobby, dominated by a dramatic staircase leading to the "44" restaurant, was designed by Philippe Starck. Weekend rates begin at $160 per night. **Rooms:** 205. **Rates:** $195–$370. **Features:** TVs, VCRs, and cassette decks, turn-down service; 24-hour concierge, 24-hour room service, valet service, valet parking; book and videotape libraries; the "44" Round Bar, Lobby Bar.

ST. MORITZ ON-THE-PARK
50 Central Park South
212-755-5800
Designed by Emory Roth and originally completed in 1930, this parkside hotel is home to Café de la Paix, considered the city's first sidewalk café, and Rumpelmayer's ice-cream parlor and restaurant. Throughout the holiday season, the no-frills weekend rates (available Fri., Sat., and Sun.) begin at $99 (until Dec. 15) and $95 (from Dec. 16) for a standard room. There are also special packages that include continental breakfast in Rumpelmayer's, from $115 per night with a standard double. **Rooms:** 680. **Rates:** $135–$600. **Features:** Some suites with terraces, many rooms with park views; multilingual staff, valet services, valet parking; newsstand, gift shop, jeweler; Sidewalk Café, World Bar; 5 function rooms, the Terrace Penthouse, and the Sky Garden (seating for 15-300).

THE ST. REGIS
2 East 55th Street
212-753-4500
Newly reopened after a $100-million restoration, this Beaux-Arts landmark built by John Jacob Astor in 1904 boasts some of the city's most luxurious accommodations. The enlarged guest rooms feature Louis XV–style furnishings and Italian linens. The hotel's Lespinasse restaurant is appointed with Limoges china and silver by Tiffany & Co. Throughout the holiday season, the weekend special on a deluxe room ($325 per night, available Fri. or Sat.) includes continental



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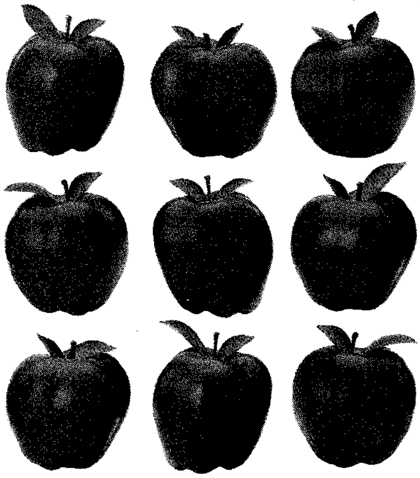

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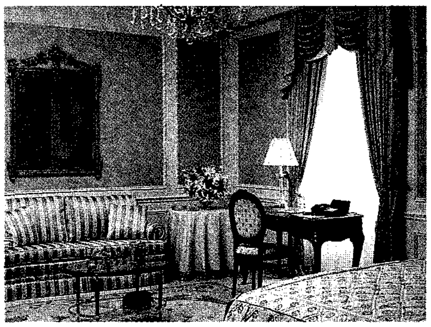

Looking like a hundred million: Louis XV–style furnishings in a room at the restored St. Regis.

breakfast and full butler service. **Rooms:** 363. **Rates:** $350–$3,000. **Features:** Marble baths (most with separate shower stalls, European-style tubs, and two sinks), refrigerators, fax machines upon request, nonsmoking floors; butler service for each floor, packing and unpacking service, valet parking, valet service, 24-hour concierge, 24-hour room service; barbershop, Bijan, Christian Dior, and St. Regis boutiques, florist, Godiva chocolatier, newsstand, health club; Astor Court tea lounge, King Cole Bar; the St. Regis Roof (with Ballroom and Penthouse) and 7 smaller function facilities (capacity 500).

THE STANHOPE
995 Fifth Avenue at 81st Street
212-288-5800

This refined hotel facing the Metropolitan Museum of Art has several special events planned for the holiday season. A traditional Thanskgiving Day prix-fixe menu will be served in the main dining room, as will a Christmas Day brunch. New Year's Eve revelers can take part in a "Whodunnit Mystery" party in a penthouse overlooking Central Park, then view a fireworks display at midnight. The price of $1,000 per person includes a room with full amenities. Another celebration will take place in the main dining room: a dinner-dance ushering guests "Into the 21st Century" with music, food, service, and table settings reminiscent of several eras of the last century, culminating in a dessert called "The 21st Century." **Rooms:** 141. **Rates:** $275–$2,500. **Features:** VCRs, CD players, concierge, 24-hour room service, valet service; florist; the Dining Room, Gerard's lounge, Le Salon tea room, the Terrace sidewalk café.

U.N. PLAZA—PARK HYATT
44th Street and First Avenue
800-233-1234

The newly renovated fitness center on the 27th floor here features a large swimming pool, a regulation-size tennis court, a full complement of sophisticated exercise machines—and panoramic views of the city and East River. The special weekend package, available through the end of the year, begins at $140 per night for a standard double and includes full American breakfast, use of the fitness facility, parking, newspapers, butler service, and transportation to Fifth Avenue shopping mornings and the theater district evenings. **Rooms:** 428. **Rates:** $240–$600. **Features:** Marble bathrooms, two-line phones; concierge, 24-hour room service, valet service; fitness center with pool, massage; Ambassador Grill and Lounge, Wisteria Room; banquet kitchen, a new ballroom, and three function rooms (capacity 50-200).

THE WALDORF-ASTORIA
301 Park Avenue at 50th Street
800-HILTONS

The all-suite Waldorf Towers (with rates from $500 to $4,000 per night) is now being run as a separate hotel, with its own lobby and private entrance. Towers guests, however, can also take advantage of the main hotel's new 19th-floor fitness center, which features Cybex machines, fitness-consulting rooms, and message-therapy suites. From now through Dec. 31, the Waldorf's BounceBack Weekend package ($195 per night for a room, $325 for a one-bedroom suite) is available Friday through Sunday, and Thursday with a Saturday-night stay. Children stay in their parents' or grandparents' room free of charge, and continental breakfast at Oscar's restaurant is included. **Rooms:** 1,400. **Rates:** $225–$800. **Features:** 24-hour room service, multilingual staff; theater desk, tour desk, barbershop, shops; Bull & Bear restaurant, the Waldorf Cocktail Terrace, Inagiku Japanese restaurant, Peacock Alley, Sir Harry's Bar; 12 private dining rooms (capacity 4-150), 15 larger banquet facilities (for 200-2,000).

THE WESTBURY HOTEL
15 East 69th Street
800-321-1569

This intimate English-style hotel serves traditional holiday feasts in its Polo restaurant. The Thanksgiving special ($185 per night for a deluxe room, $260 per night for a suite), which includes cocktails, newspapers, and access to the new fitness center, is available Nov. 26-30. Beginning Dec. 19, the special rate on a standard room will be $185 per night, $205 per night for a deluxe room. A Suite Special package ($290 per night), which includes cocktails and continental breakfast for two, will be available through April 20. **Rooms:** 231 **Rates:** $240–$1,500. **Features:** Marble bathrooms with phones, hair dryers, and terrycloth robes, minibars, two-line phones; concierge, 24-hour room service, multilingual staff, valet service; fitness center; the Polo lounge. Banquet space for up to 500. ●

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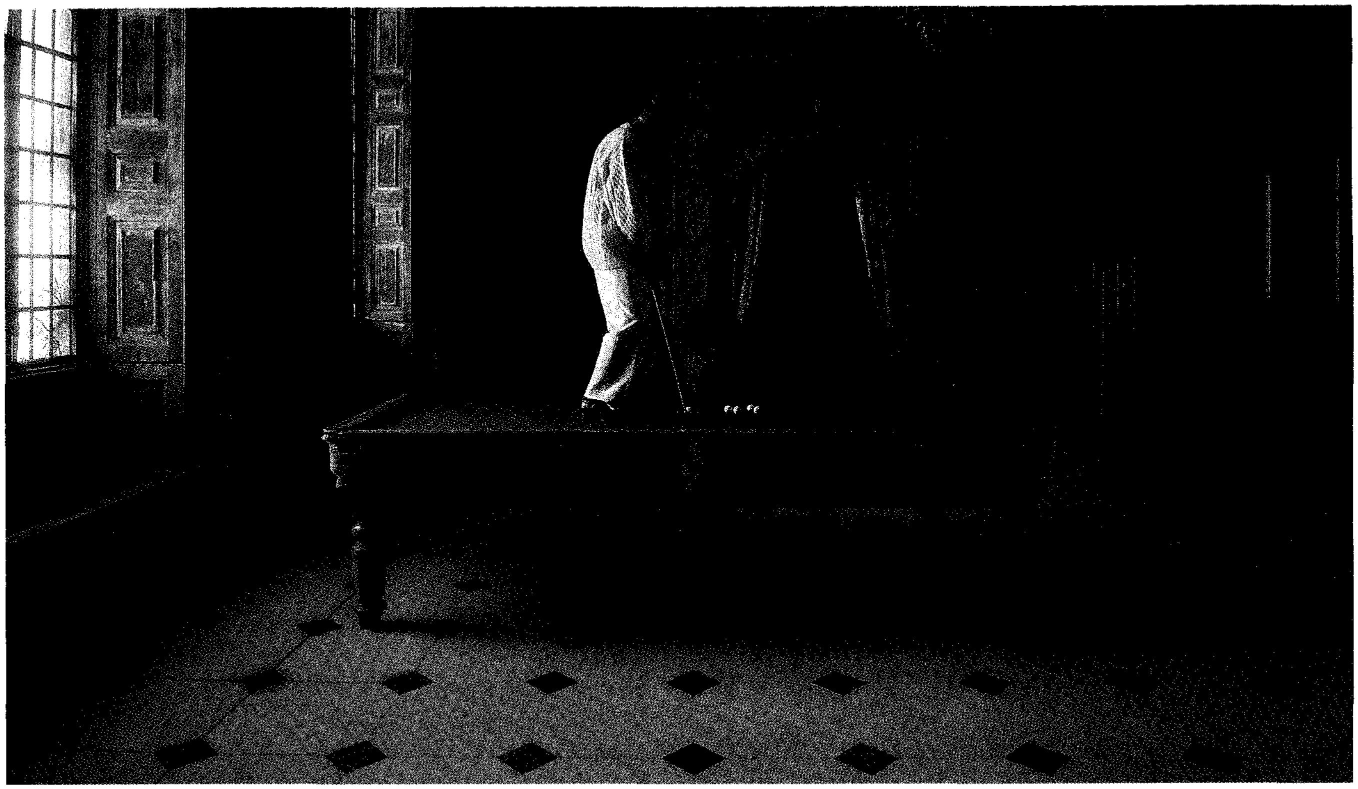

I BEAT HIM at the country club. The grass was *too long*. I beat him at Pebble Beach. The grass was *too short*. I beat him at St. Andrews. There was a ROCK in the way. Finally, I called his bluff. This time, it was the FELT. "*How smooth does it have to be?*" I begged. Smiling, he held forth his glass of *Glenfiddich® single malt Scotch*. I sighed. Tennis anyone?

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Books/Rhoda Koenig

HOLOCAUST CHIC

". . .The drama and the dazzle are what's disturbing about Amis's Auschwitz book. Emily Prager's novel stays in Manhattan. . ."

Time's Arrow, *by Martin Amis. Harmony Books; 168 pages; $18.*
Eve's Tattoo, *by Emily Prager. Random House; 194 pages; $19.*

BACKWARD RUNS HISTORY UNTIL REELS THE mind. In *Time's Arrow,* the soul of Tod Friendly awakes in a hospital bed to find that the body it inhabits has been plucked back from death and is being sent home to enjoy a suburban American garden. But "something isn't quite working: this body I'm in won't take orders from this will of mine. Look around, I say. But his neck ignores me. His eyes have their own agenda. Is it serious? Are we okay? I didn't panic. I made do with peripheral vision, which, after all, is the next best thing. I saw curled flora swooping and trembling, like pulses or soft explosions in the side of the head. And a circumambient pale green, barred and embossed with pale light, like . . . like American money. I pottered on out there until it began to get dark. I dumped the tools in the hut. Wait a minute. Why am I walking *backward* into the house? Wait. Is it dusk coming, or is it dawn? What is the—what is the sequence of the journey I'm on? What are its rules? Why are the birds singing so strangely? Where am I heading?"

As that passage shows, Martin Amis can write prose that is spikily, nervously elegant, full of urgency and surprise. What is a bit less unquestionable, though, is the purpose to which his talent has been put. In his novel, the arrow of time is pointing the wrong way. Events of the past two generations take place in reverse, and the narrating soul, confused and then horrified, watches helplessly as Tod travels backward through several identities to end up as a doctor in Auschwitz.

In this back-to-front universe, major disasters of the twentieth century begin at the end, the new version even more shocking and bizarre than the old, such as "JFK: flown down from Washington and flung together by the doctors' knives and the sniper's bullets and introduced onto the streets of Dallas and a hero's welcome." Everyday acts take place in reverse order as well—Amis gets a chance to put his preoccupation with the yuckiness of the body to work in descriptions of eating and defecating backward. The Jews and Japanese are the only ones to read books in the usual way. Old people wear flared trousers; then the young take them up.

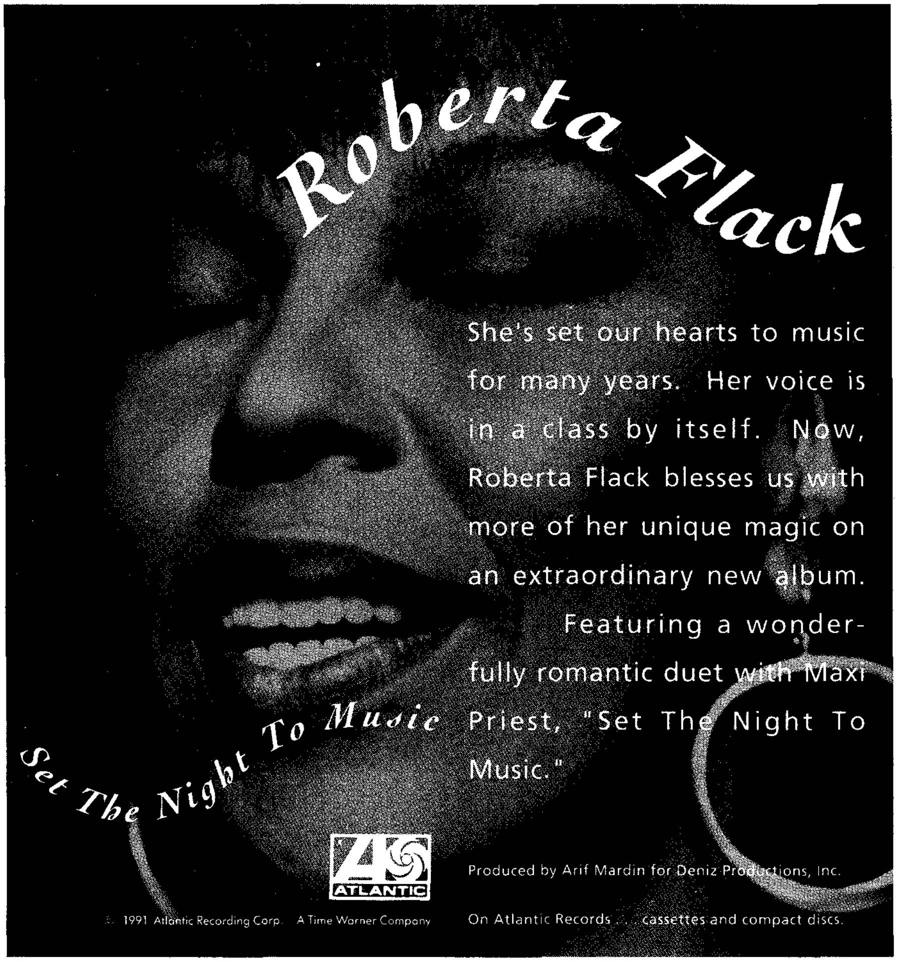
IN REVERSE: *Martin Amis, author of* Time's Arrow.

After a bit of completely backward dialogue—a saleslady asks Tod, "Aid ut oo y'rrah?"—Amis keeps the conversations to a few exchanges in which only the sentences are in reverse order. Tod's affairs end with a scene of pleadings and declarations that, as the sardonic soul comments, are as lacking in logic and process as those in real life. Nor is romantic obsession the only backward activity that echoes the usual kind. Working in an American hospital, Tod passes the pediatrics ward, "where little victims whom we patiently deform lie drugged and lost and itching." With another doctor, he receives a couple of accident cases. "There was this incident with Witney when, I don't know—oh yeah. We'd just totalled a couple of teenage boys. Their mothers had brought them in and then got the hell out soon after we started work, staying only to witness the methodical unravelling of the soaked bandages. We took the stitches out and swabbed the boys with blood. I remember Witney's skillful insertion of some kind of crossbow bolt; me, I was wedging shards of brown glass into the other boy's crown." One could hardly have a more dramatic statement of the idea that doctors make you sick.

Yet the drama, the dazzle, are also what is disturbing, in the wrong way, about this fiction. One's general uneasiness with the propriety of using the Holocaust for raw material is increased by the flashiness of Amis's method. When Tod gets to the concentration camp, the images become even more frightening in their reversal. "To prevent needless suffering, the dental work was usually completed while the patients were not yet alive. The *Kapos* would go at it, crudely but effectively, with knives or chisels or any tool that came to hand. Most of the gold we used, of course, came direct from the Reichsbank." Tod's soul "saw the old Jew float to the surface of the deep latrine, how he splashed and struggled into life, and was hoisted out by the jubilant guards, his clothes cleansed by the mire. Then they put his beard back on."

In telling things this way, Amis—I assume—wants to make Auschwitz new, to reawaken our emotions. Instead of sadly thinking, "Yes, this is how it was," we are distressed to think, "No, this is how it was not." And yet, does Amis want us to notice the Holocaust or to notice him? In the afterword to the novel, Amis says that what happened at Auschwitz was unique in "its style—in its combination of the atavistic and the modern." *Style* is hardly the first word that would come to most people's minds, but then, to Amis, style is paramount. The emphasis on it—for the use of this one, of course, militates against plot or character development—means that we can have no involvement in what is taking place. The distanced apprecia-

Photograph by Chris Davies/Matrix.



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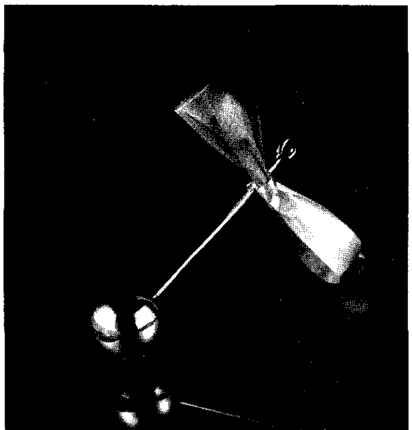

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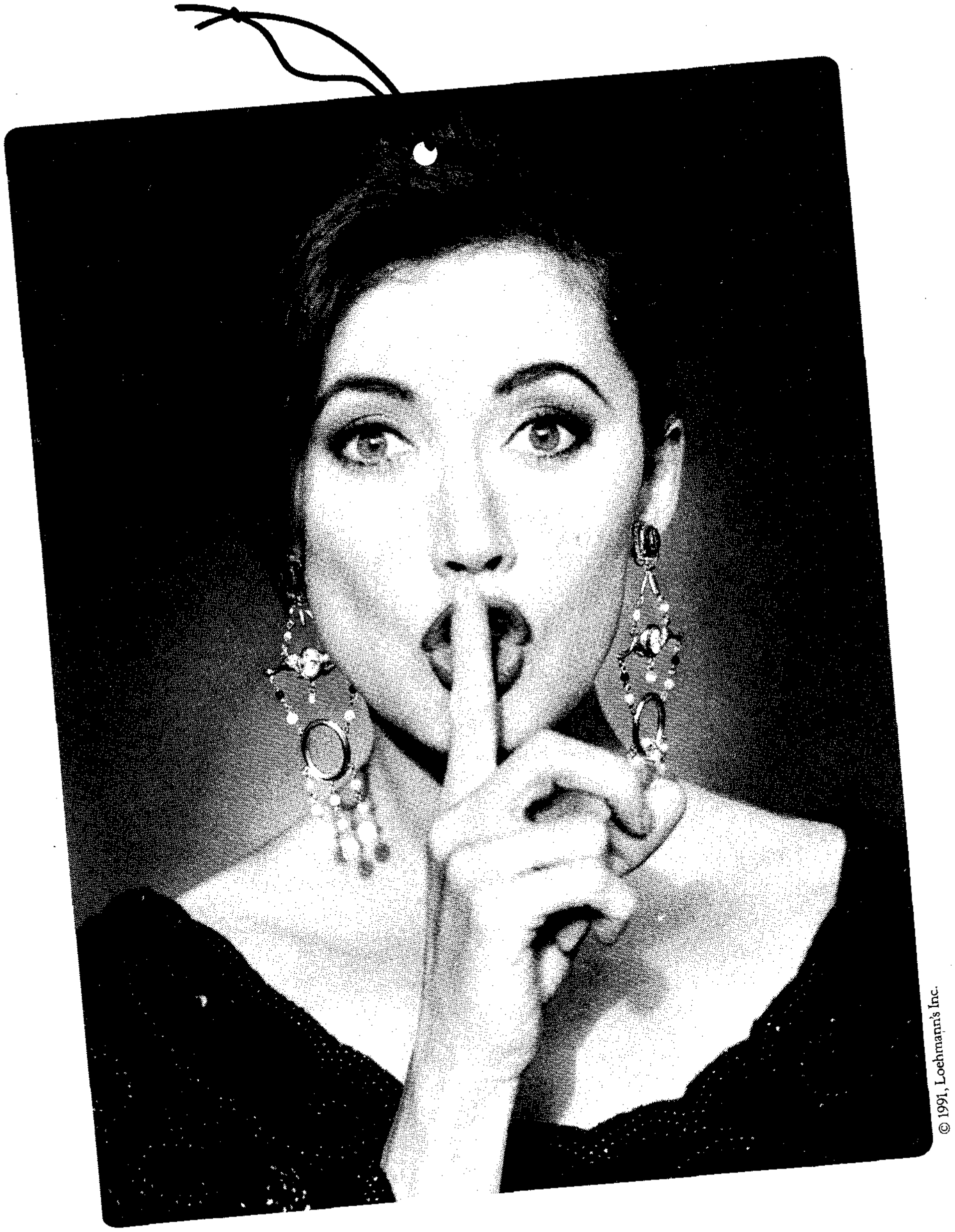
tion with which we regard Amis's cleverness is a long way from the pain or understanding one would want to take from a novel on this subject. At the end of it all, the soul reflects, "I've come to the conclusion that [my doctor], as a moral being, is absolutely unexceptional, liable to do what everybody else does, good or bad, with no limit, once under the cover of numbers." With nothing but stylistic trickery to precede it, that conclusion—so unexceptional as to hardly be worth making again—comes over as bland and smug. If that's all Amis has to say, no wonder he needs a style that shouts loud enough to be heard above the screams.

Emily Prager's Holocaust novel stays in Manhattan, in the present day, but let no one say its main character, Eve, doesn't know about suffering. Eve isn't a victim of the Nazis, but she is something that, in Prager's world, is at least as bad—single and 40 ("the death combination"). Unlike most Manhattan women in such a predicament, however, Eve has a charming French lover, Charles, a man who tells her he is a Catholic but who reveals himself as Jewish (she is not) when she comes home with a concentration-camp tattoo on her wrist. ("That explained some mysteries: . . . his hatred of her Nazi readings. . . . And then there was that earthiness about him. . . .")

Eve explains that she has duplicated the tattoo in a photograph of a camp inmate to keep its bearer, whom she has named Eva, alive. "We live in a country suffering from compassion-fatigue. That's what they said last night on the news. So I'm doing my bit, you know?" The gesture, unhappily, drives Charles away, but it confers on Eve a rich fantasy life. Whenever someone asks about the tattoo, she tells an elaborate story about its original owner, tailored to the sympathy of her audience. To a group of arty media liberals, Eva was a crusading gynecologist; to the pet owners in a vet's waiting room, she was an animal lover; to a pair of nuns, she was a devout Catholic who protested Nazi sterilization and abortion, and who refrained from having children, making her husband promise "that he would not ejaculate inside her until the Nazis were ousted" (this is the summary given; it may have been reworded when told to the nuns, but with Eve, who knows?). Eve may not be getting any sex or marriage prospects, but, boy, is she getting attention.

And, finally, Eve gets her man too. Charles admits that her act has caused him to confront the anger that has prevented him from having intimate relationships ("I used my d--- like a pole to keep distance between me and women"). The fade-out on happy Eve and her superbly endowed lover is very touching, or at least I think it is—it's hard to read pages covered by one's vomit. ■



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UPBEAT, DOWNBEAT

"...George C. Scott brings his towering presence to *On Borrowed Time*. *Babylon Gardens* is pretentious and sophomoric..."

ON BORROWED TIME: *George C. Scott grabs Conrad Bain as Nathan Lane (treed) looks on.*

PAUL OSBORN'S AMIABLY ALLEGORICAL FANtasy **On Borrowed Time** (1937) marks the latest of George C. Scott's periodic and most welcome returns to Circle in the Square as actor and director. A play in which a lovable Floridian elder, Gramps, acquires the magic power to keep anyone glued to the big backyard apple tree until he decides to let the person down—including Death, whom Gramps manages to tree—is not something one would readily associate with Mr. Scott. Or, if so, one would have expected him to play Mr. Brink, as Death is called here. But everything here is filled with cute surprises: Would you have thought you'd be seeing Nathan Lane as the Grim Reaper ungrimmed?

Osborn's play is based on a now forgotten novel by L. E. Watkin. I wonder how it ends, because the last twenty minutes of Osborn's doubtless faithful dramatization were considerably reshaped by Joshua Logan, the original director. You may recall how little Pud manages to lose within a single week both parents (in a car accident), his Granny (in an armchair), and his dog to Mr. Brink, which may be too much brinkmanship even for such a cute play. Pud is now claimed by Demetria Riffle, a Dickensianly dreadful aunt, who has her eye not only on him and his rearing into a joyless puritan like herself but also on his inheritance. The only thing that stands between the smart, sassy tyke and a fate worse than Mr. Brink is Gramps: gruff, unconventional, cozily foulmouthed, and gifted with a heart as big and sweet as a Golden Delicious. About to be claimed by the dapper, saturnine Mr. Brink, Gramps tricks and trees him.

The work is a conciliatory fable, showing death, finally, as a bringer of not-to-be-feared, nondenominational fulfillment inoffensive to any religious ideology except perhaps to nonbelieving rationalists, and who needs those pesky critters, anyway? It has, however, the besetting problem of most tall tales: Shorter would be better. Despite its modest duration, *On Borrowed Time* has a hard time finding anything to do with its initial conceit once it has rung the few predictable changes, except turn it, with death untreed, into a tried-and-true tearjerker. And the last couple of lines merely thicken the syrup.

Still, there is the towering presence of Scott, equatorial here rather than Antarctic. He is not—good for him!—a totally adorable Gramps. Instead, he is slightly distant at times, as befits a man who has had a full life and who, for all of his love for Pud, must have a few other things on his mind, too. Scott brings substance along with burliness (or Burl Ivesiness); he carries about him a residue of the many, diverse roles he has played, and his tiniest gesture or inflection is enrichingly layered with sediments of experience and remembrance that he molds, or allows himself to be molded by. There is an infinitely mellow, humane ripeness about his smile, harboring bits of worldly wisdom in every crinkle; even his wrath is unskittish: stately and powerful, like that of an elephant trampling his mahout.

As Pud, young Matthew Porac is more than just cute; he has a deliberateness suggesting a conscious rather than merely spontaneous actor, which at his age is quite an achievement. When he intones various jingles, he is only a clever little monkey; but when he tosses out his innermost feelings, they have anchors, they remain. As Granny, Teresa Wright is nicely starchy, prim but also complaisant. As that whited sepulcher of an antlike aunt ("pismire," Gramps and Pud call her), Bette Henritze would have delighted D. W. Griffith; and Conrad Bain is the archetypal country doctor making house calls in every heart. The other supporting players are more like country ham. As Mr. Brink, the excellent Nathan Lane is miscast. He gets all the comedy from the part, including that which isn't there: He makes ineluctability smack of petulance.

There are a few lapses in Scott's staging, e.g., the scene where Mr. Brink, who takes people through touch, somehow liquidates Granny by remote control. But the slips of Scott the director are amply made up for by Scott the actor.

Babylon Gardens, BY TIMOTHY MASON, IS A highly pretentious and profoundly sophomoric play, which tries to parlay a schematic jadedness into an allegorical overview of America, unearned either by its melodramatic attitudinizing or by its witless attempts at humor. We get a group of supposedly sophisticated New Yorkers living in Lower East Side squalor for reasons economic or political—the author cannot even clarify which. His hero, Bill, is supposed to be a male nurse, yet his functions are those of an anesthesiologist—a horse of a different color, though horse and other drugs are his way of expi-

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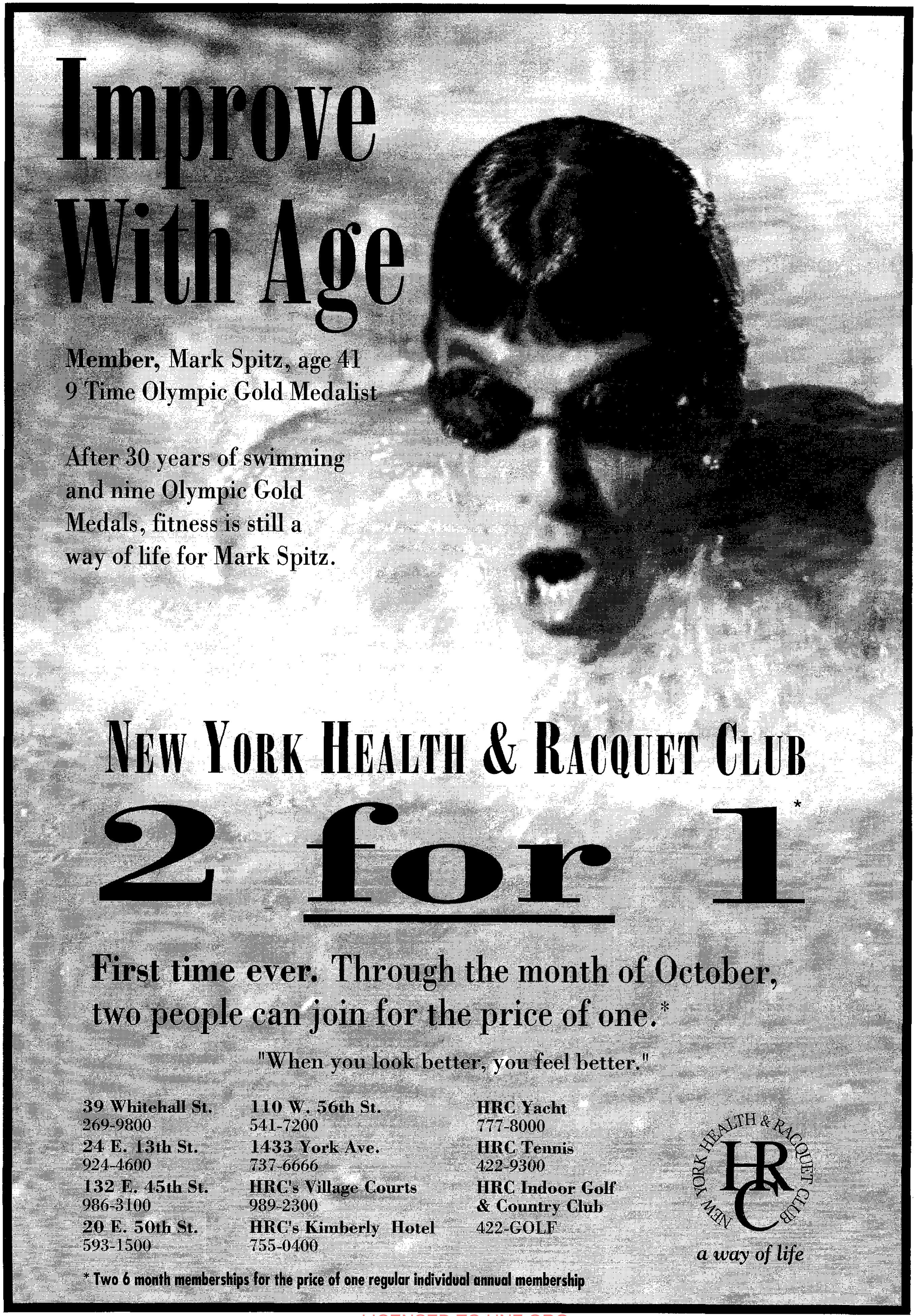
ating a vague and amorphously presented sense of guilt. Another way is his disbursing of considerable moneys and other amenities to a black bag woman, Opal, who adroitly preys on his insecurity.

Bill's wife, Jean, is a painter, whom Mason does not succeed in conveying as either talented or not—or even, indeed, as a painter. The couple's drab apartment, barricaded against the threatening shapes Jean keeps seeing at the window, shows only a few canvases leaning against a wall, no works of Jean's hung anywhere, and there are no signs of an easel, a studio, anything painterly. Jean is losing her marbles: She won't make love to her devoted, sex-starved spouse as a (strained) consequence of a lost infant girl whom she (or the author) named, with allegoricizing grandiloquence, America. Poor America was born without a brain, a lack that surely would have passed unnoticed in the company of her parents and their friends, glum caricatures ranging from a goody-goody real-estate man and his blithering, pregnant wife to a cynical young surgeon and his two-timing, eminently unhelpful helpmeet.

Just as Bill expiates with Opal and a nice, motherly Jewish patient whose ailment is—like everybody else's—terminal, Jean, by the East River, picks up Hector, a young Hispanic boy fishing with his father (who, of course, isn't his father), and tries to lavish on him a box of pastels and a bundle of assorted affection. The results are predictably dire. This helps push Jean over the edge—of sanity, not the river, alas—as does the untimely appearance of Opal at the window just as Bill has finally persuaded his wife to try for a little more sex and another baby, a scene lacking equally in eroticism and conviction. Here you get the feeling that the actors—now a couple both onstage and off—have become too grand to show any flesh or emotion. But why bend over backward for a playwright callous enough to call Cher's daughter, Chastity, a "he"? As for Mason's depth, take the double entendre "Anybody remember when America died?" For his wit: "Women! You can't live with them, and you can't find a place to park."

I am not one to inveigh against a negative view—only against a darkness that its author cannot properly motivate, develop, and drive home. Although Loy Arcenas has designed an egregiously suitable setting, and Joe Mantello has directed dutifully, the supporting cast (all of them good, especially Cordelia Richards, Cynthia Martells, and Bobo Lewis) is left stranded by inadequate material. In the leads, Timothy Hutton would be fine if he weren't so pervasively bland and colorless; conversely, Mary-Louise Parker, in role after role, indulges, regardless of what is called for, her own, private demons, which is as different from acting as Timothy Mason's contribution is from serious writing. ■

Illustration by Jeanne Fisher



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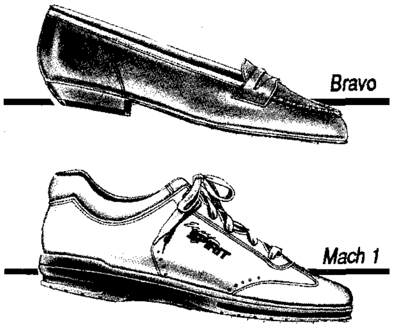

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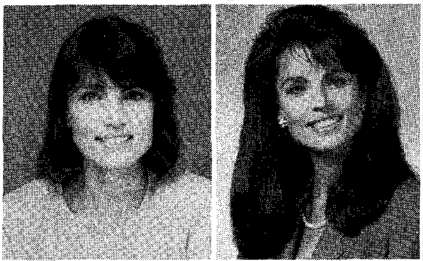

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OCTOBER 16

126
MOVIES

151
THEATER

135
ART

139
MUSIC & DANCE

157
RESTAURANTS

149
OTHER EVENTS

150
CHILDREN

142
NIGHTLIFE

144
RADIO

145
TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*The Cry of the Owl.* #2—10/11–17: *Lyrical Nitrate* (1990); *The Comb* (1991); *Broadway by Light* (1958). 10/18–31: *The Wages of Fear* (1953). #3—*Black Lizard.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Robin Hood; Suburban Commando.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Sex, Drugs, Rock & Roll.* #2—"The 23rd International Tournee of Animation." #3—*Thousand Pieces of Gold.* #4—*Slacker.* #5—*The Rapture.* #6—*Building Bombs; Deadly Deception.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Own Private Idaho.* #2—*My Own Private Idaho.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Ernest Scared Stupid.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Fisher King.* #2—*Barton Fink.* #3—*Ricochet.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 10/16: *The Desert Fox* (1951); *The Desert Rats* (1953). 10/17: *La Traviata* (1982); *Otello* (1986). 10/18–19: *The Blue Gardenia* (1953); *The Woman in the Window* (1944). 10/20: *Key Largo* (1948); *The Treasure of the Sierra Madre* (1948). 10/21: *Through a Glass Darkly* (1961); *The Silence* (1963). 10/22: *Fat City* (1972); *Beat the Devil* (1953).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Whore.* #2—*Frankie & Johnny.* #3—*Frankie & Johnny.* #4—*Dead Again.* #5—*Rambling Rose.* #6—*Dogfight.* #7—*Stepping Out.* Opening 10/18: *Cool as Ice.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Boy Who Cried Bitch.* #2—*Homicide.* #3—*Homicide; Deceived.* #4—*Twenty-One.* #5—*Paradise.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). "Festival of Animation 1991."

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Super.* #2—*The Taking of Beverly Hills.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Indian Runner.* #2—*My Father's Glory.* #3—*Paris Is Burning.* #4—*My Mother's Castle.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Ricochet.* #2—*The Fisher King.* #3—*Little Man Tate.* #4—*Terminator 2.* #5—*The Taking of Beverly Hills.* #6—*Suburban Commando.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Paradise.* #2—*The Commitments.* #3—*Whore.* #4—*Rambling Rose.* #5—*Shattered.* #6—*The Super.* #7—*City of Hope.* #8—*Frankie & Johnny.* #9—*Deceived.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Ernest Scared Stupid.* #2—*Freddy's Dead.* #3—*Dead Again.* Opening 10/18: *Cool as Ice.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Doctor.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Taking of Beverly Hills.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Dead Again.* #2—*Ricochet.* #3—*Frankie & Johnny.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Super.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Paradise.* #2—*Ernest Scared Stupid.* #3—*Shattered.* #4—*Deceived.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Shattered.* #2—*The Taking of Beverly Hills.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Frankie & Johnny.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Ricochet.* #2—*The Super.* #3—*The Fisher King.* #4—*McBain.* #5—*Terminator 2.* #6—*Suburban Commando.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Shattered.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Deceived.* **EMBASSY 3—***Dead Again.* **EMBASSY 4—***Ernest Scared Stupid.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Boyz N the Hood.* #2—*Showdown in Little Tokyo.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Whore.* #2—*Sex, Drugs, Rock & Roll.* #3—*Freddy's Dead.* #4—*Necessary Roughness.* #5—*Robin Hood; City Slickers.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Paradise.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Paris Is Burning.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Barton Fink.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Shattered.* #2—*Twenty-One.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Dead Again.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Search for Signs of Intelligent Life in the Universe.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Barton Fink.* Opening 11/18: *29th Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *My Own Private Idaho.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Man in the Moon.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Whore.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*The Taking of Beverly Hills.* #2—*The Super.* Opening 10/18: *Cool as Ice.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Rambling Rose.* **CORONET—***The Rapture.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Trust.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Deceived.* **CINEMA II—***Paradise.* **CINEMA THIRD AVE.—***The Story of Boys and Girls.* Opening 11/18: *The Boy Who Cried Bitch.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Fisher King.* #2—*Ricochet.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Commitments.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Frankie & Johnny.* #2—*Little Man Tate.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Homicide.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Stepping Out.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Frankie & Johnny.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Deceived.* #2—*Ernest Scared Stupid.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*The Super.* #2—*The Taking of Beverly Hills.*

61st Street and Above, West Side

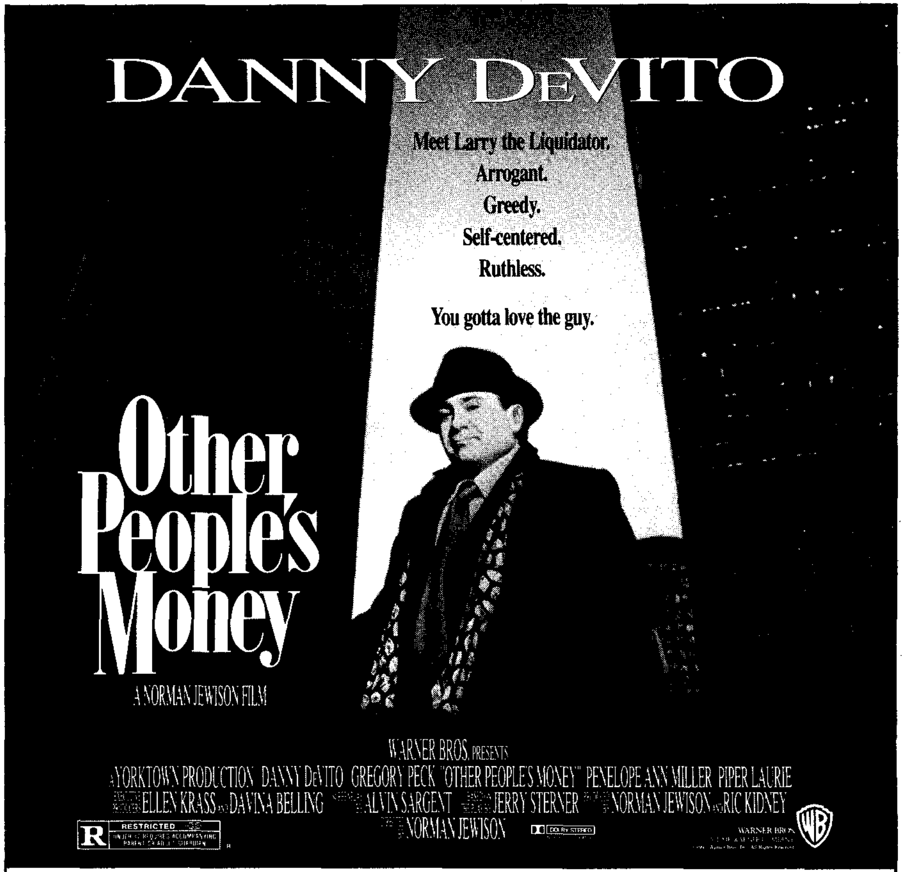
79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Stepping Out.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Shattered.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*City of Hope.* #2—*Europa, Europa.* #3—*La Belle Noiseuse.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Rambling Rose.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Frankie & Johnny.* #2—*Paradise.* #3—*Little Man Tate.* #4—*The Fisher King.* #5—*Ricochet.* #6—*Dead Again.*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87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Whore.* #2—*Deceived.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Taking of Beverly Hills.* #2—*The Super.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Ricochet.* #2—*The Taking of Beverly Hills.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 10/5–27: "Glamour, Special Effect, and Character Makeup." 10/5–27: "Deep Space/Big Picture." 10/19–20: *Alien* (1979), dir. Ridley Scott, with Sigourney Weaver.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 10/16: "Paul Sharits." 10/16–20: "The Heck With Hollywood!" 10/19: "The Three Films the Heck With Hollywood! Is all About." 10/17: "Frank Stauffacher"; "Michael Snow." 10/18–27: "The Tibet Film Festival." Through 10/27: "Camera on the Couch." A film and lecture series about the cinematic representation of psychoanalysis. 10/20: *Lady in the Dark* (1944), dir. Mitchell Leisen.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 10/13–11/17: "Native American Film and Video: A Walk in two Worlds." Documentaries and experimental films and video by and about Native Americans.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 10/16, 18, 19: *Citizen Kane.*

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 10/16: *L'Atlante* (1934), dir. Jean Vigo.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 10/4–31: "New Films From Japan 1991." 10/18–19: *Chizuko's Younger Sister* (1991), dir. Nobuhiko Obayashi.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Through October Saturdays at 4 & 6:30: "Arte y Patria: 20th Century Artists of Spain and the Americas." 10/15–19: "American Art and Artists." 10/22–26: "The Art of George Seurat."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 10/4–11/12: "Vittorio D: De Sica Behind the Camera and on Screen." 10/17, 19: *Shoeshine* (1946). 10/17: *I Nostri Sogni* (1943). 10/18: *Roma, città Libera* (1956). 10/18, 20: *The Bicycle Thief* (1948). 10/19: *Miracle in Milan* (1951). 10/20, 22: *Umberto D.* (1952). 10/21: *Peddlin' in Society* (1946); *Indiscretion of an American Wife* (1953). 10/22: *The Roof* (1956). 10/11–26: "Warner Bros. From the Archives." 10/15–11/19: ASK Presents Recent Soviet Films. 10/18–21: "Millennium: 25 Years." Works by artists from around the world who premiered their work at the Millennium or used the workshop facilities. 10/17: What's Happening?: *Black Mother, Black Daughter* (1989). 10/22: "In Memoriam: Martin Ritt & Lee Remick." *Hud* (1963); *Anatomy of a Murder* (1959). 10/21: *Schmelzdahin (Melt Away) Super-8 Collective* (Germany).

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." 10/15–20: Tues.–Sun. at noon; Thurs. at 6: "Insecurity." *NBC Premiere* (1964); *Final Show of the Season* (1960); *Jell-O Program* (1942). Tues.–Sun. at 4; Fri. at 6: "Anxiety About his Appeal." *Season Premiere; The Dick Clark Show; The Milton Berle Show.* Through 3/15/92: "The Artist at Work." Through 3/15/92: "From Stage and Screen." Through 4/5/92: "Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Cinema #1: 10/16–17: *Europa, Europa* (1991). 10/18–24: *Paris Is Burning.* Cinema #2: 10/15–16: *Cabeza De Vaca* (1990). 10/17: *Glen or Glenda* (1953), dir. Edward D. Wood Jr. 10/18: *The General* (1926). 10/19: *The Brig* (1964), dir. Jonas Mekas will be present. 10/19–23: *La Dolce Vita* (1961), dir. Frederico Fellini.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 10/4–24: "Interama: The First Ten Years." 10/16: *Lola* (1961), dir. Jacques Demy; *A Woman Is a Woman* (1960), dir. Jean Luc Godard. 10/17: *Stavisky* (1974), dir. Alain Resnais; *Le Doulos* (1962), dir. Jean-Pierre Melville. 10/18: *L'Eau a la Bouche* (1960), dir. Jacques Doniol-Valcroze; *Dangerous Liasons* (1960), dir. Roger Vadim. 10/19–20: *The Fanny Trilogy: Marius* (1931); *Fanny* (1932); *Cesar* (1936), dir. Marcel Pagnol. 10/22: *Boudu Saved From Drowning* (1932), dir. Jean Renoir; *The Baker's Wife* (1938), dir. Marcel Pagnol.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 9/14–11/2: "Family Classics." 10/19: *Treasure Island* (1934), dir. Victor Fleming.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). $6; $25 for five films. 10/21: "The Carmen Miranda Picture Show."

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Ricochet.* #2—*The Taking of Beverly Hills.* #3—*Suburban Commando; The Super.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Necessary Roughness.* #2—*Frankie & Johnny.* #3—*The Super.* #4—*Ernest Scared Stupid.* #5—*Ricochet.* #6—*Ricochet.* #7—*The Fisher King; Suburban Commando.* #8—*Shattered.* #9—*The Taking of Beverly Hills; Deceived.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 10/17: *Suburban Commando; Ricochet.* Beg. 10/18: *Cool as Ice.* #2—*The Super.* #3—*The Taking of Beverly Hills.* #4—Through 10/17: *The Fisher King.* Beg. 10/18: *Other People's Money.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Taking of Beverly Hills; Ricochet.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Ricochet.* #2—*The Super.* #3—*Freddy's Dead.* #4—*Shattered.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Freddy's Dead.* #2—*Ricochet.* #3—*Deceived.* #4—*Shattered.* #5—*The Taking of Beverly Hills.* #6—*Necessary Roughness.* #7—*Ricochet.* #8—*Frankie & Johnny.* #9—*Shout; Suburban Commando.* #10—*The Super.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Ricochet.* #2—*Ricochet.* #3—*Deceived.* #4—*Necessary Roughness.* #5—*Frankie & Johnny.* #6—*Terminator 2.* #7—*The Taking of Beverly Hills.* #8—*Suburban Commando.* #9—*Freddy's Dead.* #10—*Double Impact; Shout.* #11—*Livin' Large.* #12—*Ernest Scared Stupid.* #13—*The Super.* #14—*Shattered.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Frankie & Johnny.* #2—*The Super.* #3—*Deceived.* #4—*The Fisher King.* #5—*Ernest Scared Stupid.* #6—*Shattered.* #7—*The Taking of Beverly Hills.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Shattered.* #2—*Frankie & Johnny.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Ricochet.* #2—*The Super.* #3—*Ernest Scared Stupid.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*The Super.* #2—*Europa, Europa.* #3—*The Fisher King.* #4—*Barton Fink.* #5—*Dead Again; The Commitments.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Taking of Beverly Hills.* #2—*Ricochet.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Dead Again.* #2—*Shout.* #3—*Ricochet.* #4—*Suburban Commando; Freddy's Dead.* #5—*Necessary Roughness.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Taking of Beverly Hills.* #2—*The Super.* #3—*Freddy's Dead.* #4—*Livin' Large; Ernest Scared Stupid.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Suburban Commando.* #2—*Shattered.* #3—*Livin' Large.* #4—*The Super.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Ricochet.* #2—*Paradise.* #3—*The Fisher King.* #4—*Freddy's Dead.* #5—*Shout; The Taking of Beverly Hills.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Deceived.* #2—*Frankie & Johnny.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Deceived.* #2—*Frankie & Johnny.* #3—*Shattered.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*The Taking of Beverly Hills.* #2—*The Super.* #3—*The Fisher King.* #4—Through 10/17: *Ricochet.* Beg. 10/18: *Other People's Money.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*The Super.* #2—*Freddy's Dead.* #3—*Livin' Large.* #4—*Ernest Scared Stupid.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 10/17: *Shattered.* Beg. 10/18: *Little Man Tate.* #2—*Necessary Roughness.* #3—*The Taking of Beverly Hills.* #4—*Paradise.* #5—*The Super.* #6—*The Fisher King.* #7—*Ricochet.* #8—Through 10/17: *Shout; Dead Again.* Beg. 10/18: *Other People's Money.* #9—*Frankie & Johnny.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Frankie & Johnny.* #2—*Ernest Scared Stupid.* #3—*Ricochet.* #4—*Suburban Commando; The Super.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Ernest Scared Stupid.* #2—*The Super.* #3—*Ricochet.* #4—*The Taking of Beverly Hills.* #5—*Suburban Commando.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Necessary Roughness.* #2—Through 10/17: *Freddy's Dead.* Beg. 10/18: *Other People's Money.* #3—*Ricochet.* #4—*The Super.* #5—*The Fisher King.* #6—Through 10/17: *Dead Again.* Beg. 10/18: *Cool as Ice.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Paradise.* #2—*Ricochet.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Frankie & Johnny.* #2—*Deceived.* #3—Through 10/17: *Dead Again.* Beg. 10/18: *Little Man Tate.* #4—*The Fisher King.*

303. CORONA—PLAZA—(639-7722). #1—*Suburban Commando.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Frankie & Johnny.* #2—*The Super.* #3—*The Fisher King.* #4—*The Taking of Beverly Hills.* #5—*Suburban Commando.* #6—*Necessary Roughness.* #7—Through 10/17: *Dead Again; Shout.* Beg. 10/18: *Little Man Tate.*

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305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Shattered.* #2—*Freddy's Dead.* #3—*Deceived.* #4—*Necessary Roughness.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Ricochet.* #2—*Deceived.* #3—*Necessary Roughness.* #4—*The Super.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*The Super.* #2—*Shattered.* #3—*The Taking of Beverly Hills.* #4—Through 10/17: *Shout.* Beg. 10/18: *Cool as Ice.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Paradise.* #2—*Frankie & Johnny.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Dead Again; 101 Dalmations.* #2—*Ernest Scared Stupid.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Suburban Commando.* #2—*Ricochet.* #3—*The Fisher King.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Rambling Rose.* #2—*Paradise.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Frankie & Johnny.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*The Super.* #2—*Shout.* #3—*The Taking of Beverly Hills.* #4—Through 10/17: *The Commitments; Terminator 2.* Beg. 10/18: *Cool as Ice.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*The Taking of Beverly Hills.* #2—*The Super.* #3—*Ernest Scared Stupid.* #4—*Deceived.* #5—*Suburban Commando; Whore.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Shout.* #2—*Dead Again.* #3—*Necessary Roughness.* #4—*Frankie & Johnny.* #5—*Rambling Rose.* #6—*The Fisher King.* #7—*Shattered.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Taking of Beverly Hills.* #2—*Suburban Commando.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Deceived.* #2—*The Super.* #3—*Ricochet.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Shattered.* #2—*Shout.* #3—Through 10/17: *Necessary Roughness.* Beg. 10/18: *Cool as Ice.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Super.* #2—*Deceived.* #3—*Frankie & Johnny.* #4—*The Taking of Beverly Hills.* #5—*The Fisher King.* #6—*Ernest Scared Stupid.* #7—Through 10/17: *Suburban Commando; Freddy's Dead.* Beg. 10/18: *Other People's Money.*

320. REGO PARK—DRAKE—(457-4002). *Thelma & Louise; City Slickers.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Commitments; The Story of Boys and Girls.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Deceived.* #2—*The Super.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Deceived; Ernest Scared Stupid.* #2—*Suburban Commando.*

401. NEW DORP—HYLAN—(351-6601). #1—*Frankie & Johnny.* #2—*The Super.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Shattered.* #2—*The Fisher King.* #3—*Ricochet.* #4—*The Taking of Beverly Hills.* #5—*The Super.* #6—*Shout; Dead Again.* #7—*Necessary Roughness.* #8—*Suburban Commando.* #9—*Frankie & Johnny.* #10—*Paradise.*

LONG ISLAND

AREA CODE 516

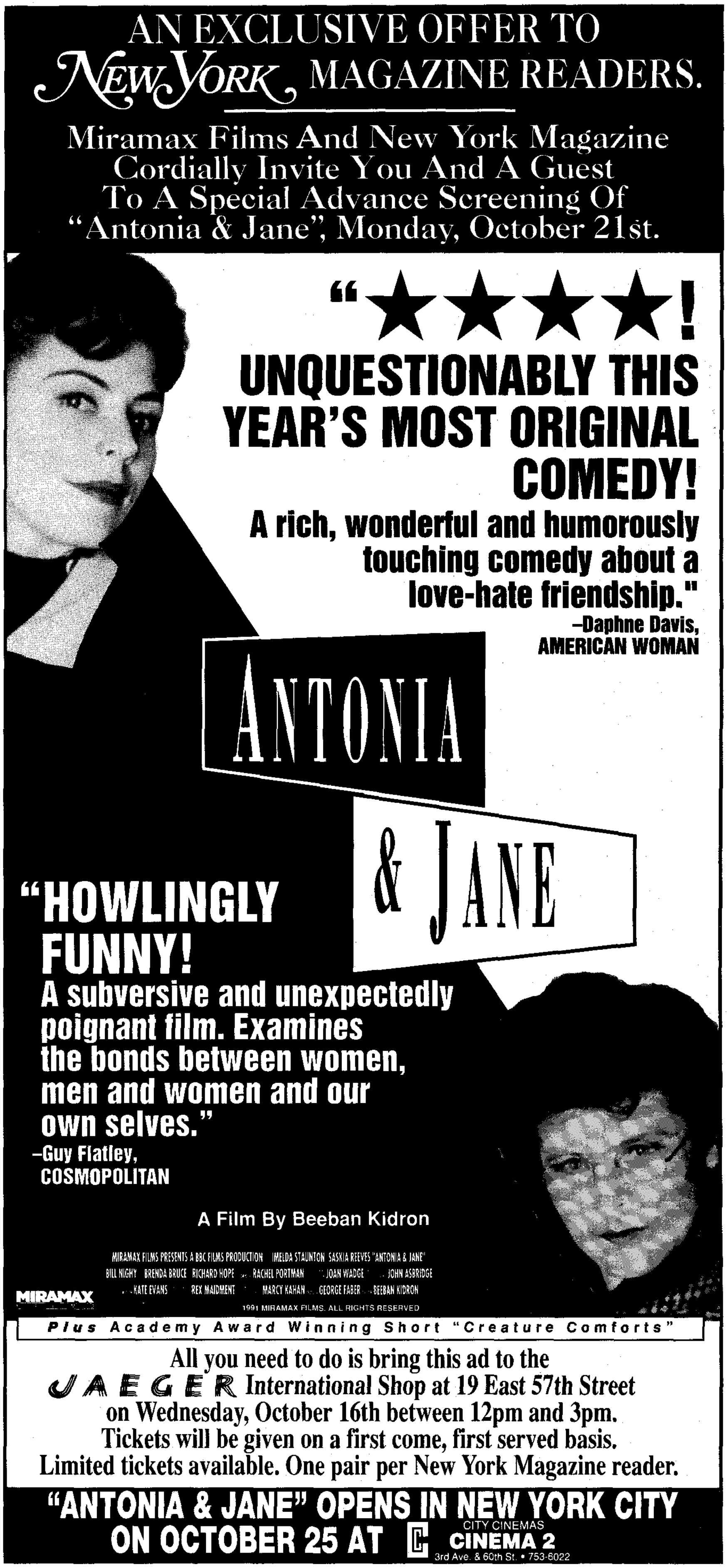
Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Commitments; Suburban Commando.* #2—*The Super.*

501. BELLMORE—MOVIES—(783-7200). *Paradise.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Commitments.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Taking of Beverly Hills.* #2—Through 10/17: *Shout.* Beg. 10/18: *Homicide.* #3—*The Super.* #4—*Ricochet.* #5—Through 10/17: *The Commit-*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ments. Beg. 10/18: *Other People's Money*. #6—Through 10/17: *Suburban Commando*. Beg. 10/18: *Cool as Ice*. #7—*Shattered*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Deceived*. #2—*Ernest Scared Stupid*. #3—*The Super*. #4—*The Fisher King*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Fisher King*. #2—*Frankie & Johnny*. #3—*The Super*. #4—*The Taking of Beverly Hills*. #5—*Necessary Roughness*. #6—*Ricochet*. #7—*Shout*. #8—*Deceived*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Fisher King*. #2—*Dead Again*. #3—*Deceived*. #4—*Suburban Commando*. #5—*Frankie & Johnny*. #6—*The Super*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*The Super*. #2—Through 10/17: *Dead Again*. Beg. 10/18: *Other People's Money*. #3—Through 10/17: *Ricochet; The Commitments*. Beg. 10/18: *Cool as Ice*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*The Super*. #2—*Deceived*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Necessary Roughness*. #2—*Ricochet*. #3—*The Taking of Beverly Hills*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Ernest Scared Stupid*. #2—*The Doctor*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Frankie & Johnny*. #2—*The Fisher King*. #3—*Necessary Roughness*. #4—*Dead Again*. #5—*Deceived*. #6—*Paradise*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Ernest Scared Stupid*. #2—*The Super*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Ernest Scared Stupid*. #2—*The Fisher King*. #3—*The Commitments*. #4—*The Super*. #5—Through 10/17: *Barton Fink*. Beg. 10/18: *Homicide*. #6—Through 10/17: *Suburban Commando*. Beg. 10/18: *Little Man Tate*.

515. MALVERNE—TWIN—(599-6966). #1—*City Slickers*. #2—*The Doctor*.

516. MANHASSET—MANHASSET—(627-7887). #1—*The Fisher King*. #2—*Frankie & Johnny*. #3—*Barton Fink*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Frankie & Johnny*. #2—*The Taking of Beverly Hills*. #3—*Shattered*. #4—*Deceived*. #5—*The Fisher King*. #6—*The Super*. #7—Through 10/17: *Necessary Roughness*. Beg. 10/18: *Other People's Money*. #8—Through 10/17: *Ricochet*. Beg. 10/18: *Little Man Tate*. #9—Through 10/17: *Suburban Commando; Shout*. Beg. 10/18: *Cool as Ice*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Frankie & Johnny*. #2—*The Fisher King*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Commitments; Ricochet*. #2—*Ernest Scared Stupid*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Terminator 2*. #2—*City Slickers; Ricochet*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dead Again*. #2—*Suburban Commando*. #3—*Terminator 2; Europa, Europa*. #4—*The Taking of Beverly Hills*. #5—*The Super*. #6—*Ernest Scared Stupid*. #7—*Deceived*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Rambling Rose*. #2—*The Commitments*. #3—*Ricochet*. #4—*Shout*. #5—*Necessary Roughness*. #6—*Shattered; Paradise*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Frankie & Johnny*. #2—*Rambling Rose*. #3—*The Doctor*. #4—*Dead Again*. #5—*Paradise*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Shattered*. #2—*101 Dalmations; Shout*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Paradise*. #2—*Deceived*.

527. SYOSSET—SYOSSET—(921-5810). #1—*Frankie & Johnny*. #2—*The Taking of Beverly Hills*. #3—Through 10/17: *Ricochet; The Commitments*. Beg. 10/18: *Other People's Money*.

528. SYOSSET—UA CINEMA 150—(364-0700). *The Fisher King*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Deceived*. #2—*Livin' Large*. #3—*Frankie & Johnny*. #4—*Ricochet*. #5—*The Super*. #6—*Freddy's Dead*. #7—*Suburban Commando*. #8—*Necessary Roughness*. #9—*Double Impact; Bingo*. #10—*Shattered*. #11—*Ricochet*. #12—*Shout; Terminator 2*. #13—*The Taking of Beverly Hills; Ernest Scared Stupid*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*The Taking of Beverly Hills*. #2—Through 10/17: *The Super*. Beg. 10/18: *Other People's Money*. #3—*Ricochet*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Late For Dinner*. #2—*The Doctor*. #3—*Dead Again*. #4—*The Fisher King*. #5—*The Commitments*. #6—*Paradise*.

534. WESTBURY—WESTBURY—(333-1911). #1—*My Father's Glory; My Mother's Castle*. #2—*Frankie & Johnny*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Taking of Beverly Hills*. #2—*The Super*. #3—*The Fisher King*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Paradise*. #2—*Shout*. #3—*Suburban Commando*. #4—*Deceived; Frankie & Johnny*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Necessary Roughness*. #2—*Ricochet*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Paradise*. #2—*The Super*. #3—*Robin Hood; Freddy's Dead*. #4—*Ricochet*. #5—*Shout; Terminator 2*. #6—*Dead Again*. #7—*Ernest Scared Stupid*. #8—*Deceived*. #9—*Necessary Roughness*. #10—*The Fisher King*. #11—*Suburban Commando; Shattered*. #12—*The Taking of Beverly Hills; Frankie & Johnny*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Ernest Scared Stupid*. #2—*The Fisher King*. #3—*101 Dalmations; Freddy's Dead*. #4—*Frankie & Johnny*. #5—*Necessary Roughness*. #6—*Ricochet*. #7—*The Super*. #8—*Deceived*. #9—*Paradise*. #10—*Suburban Commando; The Taking of Beverly Hills*. #11—*Terminator 2; Shout*. #12—*Rambling Rose; Dead Again; Shattered*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Frankie & Johnny*. #2—*The Taking of Beverly Hills*. #3—*Shattered*. #4—*Ernest Scared Stupid*. #5—Through 10/17: *Necessary Roughness*. Beg. 10/18: *Little Man Tate*. #6—*The Super*. #7—Through 10/17: *Suburban Commando*. Beg. 10/18: *Cool as Ice*. #8—*Deceived*. #9—*The Fisher King*. #10—Through 10/17: *Ricochet; Shout*. Beg. 10/18: *Other People's Money*.

611. CORAM—PINE—(698-6442). #1—*Ernest Scared Stupid*. #2—*The Super*. #3—*Shattered*. #4—*Deceived*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Frankie & Johnny*. #2—*The Fisher King*. #3—Through 10/17: *Paradise*. Beg. 10/18: *Homicide*. #4—*The Super*. #5—Through 10/17: *Rambling Rose*. Beg. 10/18: *Little Man Tate*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Deceived*. #2—*Paradise*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Shattered*. #2—*The Commitments*. #3—*The Taking of Beverly Hills*. #4—*Dead Again*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Frankie & Johnny*.

618. ISLIP—ISLIP—(581-5200). #1—*Frankie & Johnny*. #2—*Shattered*. #3—*The Super*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Super*. #2—*Shattered*. #3—*Shout*. #4—*The Commitments; Paradise*.

620. LINDENHURST—LINDENHURST—(957-5400). *Robin Hood*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Ernest Scared Stupid*. #2—*Deceived*. #3—*The Taking of Beverly Hills*. #4—*The Fisher King*. #5—*The Super*. #6—*Dead Again*. #7—*Ricochet*. #8—*101 Dalmations; Suburban Commando*.

623. NORTHPORT—NORTHPORT—(261-8600). *Robin Hood*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Frankie & Johnny*. #2—*The Taking of Beverly Hills*. #3—*Ernest Scared Stupid*. #4—*Shattered*. #5—*The Fisher King*. #6—*Paradise*. #7—*The Super*. #8—*Deceived*. #9—Through 10/17: *Ricochet*. Beg. 10/18: *Other People's Money*. #10—Through 10/17: *Shout*. Beg. 10/18: *The Man in the Moon*. #11—Through 10/17: *Dead Again*. Beg. 10/18: *Little Man Tate*. #12—*Necessary Roughness*. #13—Through 10/17: *Suburban Commando; The Commitments*. Beg. 10/18: *Cool as Ice*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Ricochet*. #2—*The Taking of Beverly Hills; Shattered*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Eating*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Ernest Scared Stupid*. #2—*The Taking of Beverly Hills*. #3—*Suburban Commando; Ricochet*.

633. SMITHTOWN—SMITHTOWN—(265-1551). *Robin Hood*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Taking of Beverly Hills*. #2—*Shattered*. #3—Through 10/17: *Dead Again*. Beg. 10/18: *The Super*. #4—Through 10/17: *Whore; Ricochet*. Beg. 10/18: *Cool as Ice*. #5—Through 10/17: *The Commitments; Barton Fink*. Beg. 10/18: *Other People's Money*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Frankie & Johnny*. #2—*The Fisher King*. #3—*Deceived*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Ernest Scared Stupid*. #2—*Deceived*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Frankie & Johnny*. #2—*Shattered*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Fisher King*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Paradise*. #2—*The Fisher King*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Fisher King*. #2—*Barton Fink; The Commitments*. #3—Through 10/17: *Dead Again*. Beg. 10/18: *Little Man Tate*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Taking of Beverly Hills*. #2—*Deceived*.

704. HARRISON—CINEMA—(835-9800). *The Commitments*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Frankie & Johnny*. #2—*The Fisher King*. #3—*Paradise*. #4—*Rambling Rose*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Paradise*. #2—*Rambling Rose; Suburban Commando*. #3—*Ricochet*. #4—*Deceived*. #5—*The Taking of Beverly Hills*. #6—*Frankie & Johnny*. #7—*Necessary Roughness*. #8—*The Fisher King*. #9—*Shattered*. #10—*The Super*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Fisher King*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Frankie & Johnny*. #2—*The Super*. #3—*The Taking of Beverly Hills*. #4—Through 10/17: *Ricochet*. Beg. 10/18: *Other People's Money*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Deceived; The Super*. Beg. 10/18: *Other People's Money*. #2—*The Taking of Beverly Hills*. #3—*Ricochet*. #4—*Frankie & Johnny*. #5—*Necessary Roughness*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Suburban Commando; Freddy's Dead*. #2—*The Taking of Beverly Hills*. #3—*Shattered*. #4—*Ernest Scared Stupid*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Deceived*. #2—*Necessary Roughness*. #3—*The*

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Super. #4—*Frankie & Johnny.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Deceived.*

718. RYE—RYE RIDGE—(939-8177). #1—*Shout.* #2—*Shattered; Paradise.*

719. SCARSDALE—FINE ARTS—(723-6699). *Uranus.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Shattered.* #2—*Ernest Scared Stupid.* #3—*Deceived.* #4—*The Super.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Frankie & Johnny.* #2—*The Taking of Beverly Hills.* #3—*Necessary Roughness.* #4—*Ricochet.* #5—Through 10/17: *Freddy's Dead; Suburban Commando.* Beg. 10/18: *Cool as Ice.* #6—Through 10/17: *Shout.* Beg. 10/18: *Other People's Money.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Fisher King.* #2—*Suburban Commando.* #3—Through 10/17: *The Commitments; Shout. Cool as Ice.* #4—Through 10/17: *Ricochet.* Beg. 10/18: *Other People's Money.* #5—*Ernest Scared Stupid.* #6—*The Taking of Beverly Hills.* #7—*Shattered.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Paradise.* #2—*Ernest Scared Stupid.* #3—*The Doctor.* #4—*Whore.* #5—*Rambling Rose.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Frankie & Johnny.* #2—*Shattered.* #3—*Paradise.* #4—*The Fisher King.* #5—*Deceived.* #6—*Necessary Roughness; 101 Dalmations.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 10/17: *Suburban Commando; Ricochet.* Beg. 10/18: *Other People's Money.* #2—*The Super.*

757. NYACK—CINEMA EAST—(358-6631). *Robin Hood.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Ernest Scared Stupid.* #2—*Deceived.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Commitments; Suburban Commando.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Terminator 2.* #2—*Dead Again.*

764. LAFAYETTE—(357-6030). *The Super.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Shout; Ernest Scared Stupid.*

801. DANBURY CINE—(743-2200). #1—*Paradise.* #2—*Frankie & Johnny.* #3—*The Fisher King.*

802. DANBURY—CINEMA—(748-2923). #1—*The Super.* #2—*Deceived.*

803. DANBURY—PALACE—(748-7496). #1—*Ricochet; Suburban Commando.* #2—*The Taking of Beverly Hills; Shattered.* #3—*Necessary Roughness.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Super.* #2—*The Taking of Beverly Hills.*

807. GREENWICH—CINEMA—(869-6030). #1—*Rambling Rose.* #2—*Shout.*

808. GREENWICH—PLAZA—(869-4030). #1—*Frankie & Johnny.* #2—*Paradise; Shattered.* #3—*The Commitments.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Fisher King.* #2—*Frankie & Johnny.*

810. NORWALK—CINEMA—(838-4504). #1—*Ricochet.* #2—*Necessary Roughness.*

813. SOUTH NORWALK—SONO—(866-9202). Through 10/17: *Slacker; The Story of Boys and Girls.* 10/18–31: *City of Hope.*

815. STAMFORD—AVON—(324-9205). #1—*The Super.* #2—*The Taking of Beverly Hills.*

816. STAMFORD—CINEMA—(324-3100). #1—*Ricochet; Necessary Roughness.* #2—*The Fisher King.* #3—*Suburban Commando.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Ernest Scared Stupid.* #2—*Deceived.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Fisher King.* #2—*Ernest Scared Stupid.* #3—*Deceived.* #4—*The Super.* #5—Through 10/17: *Necessary Roughness.* Beg. 10/18: *Other People's Money.* #6—*Ricochet.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Necessary Roughness.* #2—*Frankie & Johnny.* #3—*Ricochet.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Frankie & Johnny.* #2—*The Fisher King.* #3—*Paradise.* #4—*Shout; The Commitments.*

821. WESTPORT—POST—(227-0500). *Rambling Rose.*

822. WILTON—CINEMA—(762-5678). *Deceived.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Frankie & Johnny.* #2—*The Taking of Beverly Hills.* #3—*The Super.* #4—*Suburban Commando; Necessary Roughness.* #5—*Shattered.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Ernest Scared Stupid.* #2—*Ricochet.* #3—*The Super.* #4—*Suburban Commando.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Ricochet.* #2—*Shout.* #3—*Suburban Commando.* #4—*Freddy's Dead.* #5—*The Super.* #6—*The Taking of Beverly Hills.* #7—*The Fisher King.* #8—*Ernest Scared Stupid.* #9—*Necessary Roughness; Frankie & Johnny.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Ernest Scared Stupid.* #2—*The Taking of Beverly Hills.* #3—*Necessary Roughness.* #4—*Deceived.* #5—*The Super.* #6—*Shattered.* #7—*Shout.* #8—*Paradise.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Frankie & Johnny.* #2—*Terminator 2; Suburban Commando.* #3—*Ricochet.* #4—*Dead Again.* #5—*Freddy's Dead.* #6—*The Fisher King.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*The Doctor.* #2—*Dead Again.* #3—*Terminator 2.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Livin' Large; Freddy's Dead.* #2—*Double Impact; Late for Dinner.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Necessary Roughness.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Super.* #2—*The Taking of Beverly Hills.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Ernest Scared Stupid.* #2—*The Super.* #3—*Shout.* #4—*Suburban Commando.* #5—*Freddy's Dead; Ricochet.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Barton Fink.* #2—*Rambling Rose.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Paradise.* #2—*Rambling Rose.* #3—*Shattered.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Ernest Scared Stupid.* #2—*Ricochet; 101 Dalmations.* #3—*Boyz N the Hood; Shout.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Fisher King.* #2—*The Taking of Beverly Hills.* #3—Through 10/17: *Barton Fink.* Beg. 10/18: *Other People's Money.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Deceived.* #2—*The Super.* #3—*Frankie & Johnny.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Ernest Scared Stupid.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Shattered.* #2—*Shout.*

932. ELIZABETH—ELMORA—(352-3483). *The Taking of Beverly Hills.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Frankie & Johnny.* #2—*Deceived.* #3—*Necessary Roughness.* #4—*The Commitments.* #5—*Suburban Commando; The Super.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Deceived.* #2—*Suburban Commando.* #3—*The Super.* #4—*Ernest Scared Stupid.* #5—*Frankie & Johnny.*

935. UNION—LOST PICTURE SHOW—(964-4497). *My Mother's Castle.*

936. UNION—UNION—(686-4373). #1—*Frankie & Johnny.* #2—*The Taking of Beverly Hills.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 10/17: *Barton Fink.* Beg. 10/18: *Homicide.* #2—*The Fisher King.* #3—*The Taking of Beverly Hills.*

938. WESTFIELD—TWIN—(654-4720). #1—*Paradise.* #2—*Dead Again; The Commitments.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*The Taking of Beverly Hills.* #2—*Suburban Commando.* #3—*Ricochet.* #4—*The Super; Necessary Roughness.* #5—*Ernest Scared Stupid.*

951. CLOSTER—CLOSTER—(768-8800). *Frankie & Johnny.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Frankie & Johnny.* #2—*Shattered.* #3—*Suburban Commando.* #4—*Ernest Scared Stupid.*

953. EMERSON—QUAD—(261-1000). #1—*Shout.* #2—*Ernest Scared Stupid.* #3—*Frankie & Johnny; Suburban Commando.* #4—*Necessary Roughness; 101 Dalmations.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 10/17: *Terminator 2; The Super.* Beg. 10/18: *Other People's Money.* #2—*Ricochet.*

958. OAKLAND—TWIN—(337-4478). #1—*Necessary Roughness.* #2—*Dead Again.*

959. PARAMUS—CINEMA 35—(845-5070). *Robin Hood.*

960. PARAMUS—BERGEN MALL—(845-4449). *Ernest Scared Stupid.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Ernest Scared Stupid.* #2—*Deceived.* #3—*The Taking of Beverly Hills.* #4—*The Fisher King.* #5—*The Super.* #6—*Dead Again.* #7—*Ricochet.* #8—*101 Dalmations.* #9—*Suburban Commando.* #10—*The Commitments.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Ricochet.* #2—*Deceived.* #3—*Shout.*

963. OAKLAND—TWIN—(337-4477). #1—*Dead Again.* #2—*Necessary Roughness.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Deceived.* #2—*The Fisher King.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Ricochet.* #2—*The Fisher King.* #3—*The Super.* #4—*Deceived.* #5—*Shattered.* #6—*The Taking of Beverly Hills.* #7—*Paradise.* #8—*Frankie & Johnny.* #9—*Suburban Commando; Shout.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Terminator 2.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Super.* #2—*Frankie & Johnny.* #3—*The Taking of Beverly Hills.* #4—*Dead Again.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Deceived.* #2—*Ricochet.* #3—*City Slickers.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Europa, Europa.* #2—*The Fisher King.* #3—*Shout.* #4—*Deceived; Paradise.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Paradise.* #2—*Shattered.* #3—*Deceived.*

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BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. Charlie eventually commits a grisly act that brings Barton to life creatively—a sick-joke dénouement that doesn't emerge from the earlier parts of the movie, which are in an observantly satirical style. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **7, 43, 43, 48, 206, 514, 516, 634, 702, 916, 920, 937**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. After ten years of inactivity and frustration, a once-celebrated artist, living in obscurity and isolation in the French countryside, is inspired by a beautiful young visitor to return to his painting. Directed by Jacques Rivette. With Michel Piccoli, Emmanuelle Béart, and Jane Birkin. NR. **81**

BLACK LIZARD—(1 hr. 26 min.; 1968) In Japanese with English subtitles. Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. **1**

THE BOY WHO CRIED BITCH—(1 hr. 45 min.; 1991) A mad dog of a boy terrorizes his beautiful young mother—destroying her home, tormenting her, and ultimately threatening her life. Directed by Juan Jose Campanella. With Candice Love and Harley Cross. NR. **10, 55**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **37, 918**

BUILDING BOMBS—(1 hr.; 1991) A documentary look at the social, emotional, and environmental impact of a U.S. nuclear-weapons plant on the immediate area. Followed by *Deadly Deceptions* (27 min.; 1991) and two animated shorts. NR. **3**

CITY OF HOPE—(2 hrs. 9 min.; 1991) The fictional city of Hudson City has all the gritty realities of city politics: corrupt politicians, police brutality, development fat cats—and a few noble do-gooders. Written, edited, and directed by John Sayles. With Vincent Spano, Tony Lo Bianco, and Joe Morton. R. **19, 81, 813**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then proceed to put each of them through a mid-life crisis of quite mortifying banality. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **38, 320, 515, 521, 969**

★ **THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **19, 41, 61, 206, 313, 321, 500, 502, 503, 507, 514, 520, 523, 527, 533, 616, 619, 625, 634, 702, 704, 724, 760, 808, 820, 933, 938, 961**

COOL AS ICE—(1 hr. 33 min.; 1991) Rap artist Vanilla Ice makes his film debut in a motorcycle musical. Directed by David Kellogg. With Kristin Minter. PG. **9, 20, 52, 155, 300, 307, 313, 318, 503, 507, 517, 610, 625, 634, 723, 724**

THE CRY OF THE OWL—(1 hr. 42 min.; 1987) A Hitchcockian thriller about the obsessive relationship between a mysterious draftsman with a penchant for predatory birds and his beautiful lover. Based on the novel by Patricia Highsmith. Directed by Claude Chabrol. NR. **1**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. With Robin Williams (unbilled). (9/9/91) R. **9, 20, 24, 36, 45, 85, 206, 210, 219, 300, 302, 304, 309, 315, 406, 506, 507, 512, 522, 524, 533, 606, 608, 616, 621, 625, 634, 702, 762, 905, 906, 938, 958, 961, 963, 967**

DECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. **10, 19, 26, 36, 55, 66, 87, 152, 158, 160, 200, 215, 216, 302, 305, 306, 314, 317, 319, 322, 400, 504, 505, 506, 509, 512, 517, 522, 526, 530, 601, 606, 608, 610, 611, 613, 621, 625, 635, 636, 703, 706, 709, 715, 716, 722, 755, 759, 802, 817, 818, 822, 904, 922, 933, 934, 961, 962, 964, 965, 969, 970, 971**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Directed by Randa Haines. (8/5/91) R. **21, 511, 601, 524, 533, 753, 906**

DOGFIGHT—(1 hr. 34 min.; 1991) Four young Marines on their last night before shipping out stage a contest to find the ugliest date. But a shy, plain waitress (Lili Taylor) gives the game an unexpected twist and shows her date (River Phoenix) that she is more than just an ugly face. R. **9**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13, 630**

ERNEST SCARED STUPID—(1 hr. 31 min.; 1991) Everyone's favorite know-it-all, Ernest P. Worrell, wakes an evil spirit from its sacred resting place and is cursed with an ancient spell. Directed by John Cherry. With Jim Varney. PG. **6, 20, 26, 36, 66, 152, 160, 200, 204, 211, 218, 220, 222, 309, 314, 319, 400, 504, 511, 513, 514, 520, 522, 530, 606, 608, 610, 611, 621, 625, 631, 636, 714, 722, 724, 753, 759, 800, 817, 818, 901, 902, 904, 912, 918, 930, 934, 950, 952, 953, 960, 961**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81, 206, 522, 970**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. With Amanda Plummer as a proud office frumpkin so awkward she cannot walk down the street without mishap. (9/30/91) R. **7, 18, 33, 60, 85, 152, 155, 200, 206, 214, 217, 219, 300, 302, 304, 310, 315, 319, 406, 504, 505, 506, 512, 514, 516, 517, 519, 528, 533, 600, 606, 608, 610, 612, 621, 625, 635, 639, 700, 702, 705, 706, 707, 724, 755, 801, 809, 816, 818, 820, 902, 905, 920, 937, 961, 964, 965, 970**

★ **FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, over aggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts—a gallantly hopeful commercial comedy about love in the age of AIDS and the VCR. The commonplace theme of the movie is that love is impossible but that life without it is more impossible. Banal? Not as it comes off the screen. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **9, 9, 19, 24, 32, 62, 65, 85, 152, 158, 160, 200, 203, 215, 216, 219, 220, 302, 304, 308, 312, 315, 319, 401, 406, 505, 506, 512, 516, 517, 519, 524, 527 530, 534, 601, 606, 608, 610, 612, 617, 618, 625, 635, 638, 705, 706, 708, 709, 715, 723, 755, 801, 808, 809, 819, 820, 900, 902, 905, 922, 933, 934, 936, 951, 952, 953, 965, 967**

FREDDY'S DEAD: THE FINAL NIGHTMARE—(1 hr. 36 min.; 1991) Rachel Talalay directs Freddy's last hurrah, adding the latest 3-D technology to the special effects that have made this horror-thriller series such a scream. With Robert Englund and Lisa Zane. R. **20, 38, 157, 158, 160, 210, 211, 214, 218, 300, 305, 319, 530, 606, 608, 714, 723, 902, 905, 908, 912**

HOMICIDE—(1 hr. 42 min.; 1991) Reviewed in this issue. R. **10, 10, 63, 503, 514, 612, 937**

THE INDIAN RUNNER—(2 hrs. 6 min.; 1991) Sean Penn's first film as director is glum, earnest, matter-of-fact stuff about a rural policeman (David Morse) who tries to save his nihilistic, born-to-be-bad Vietnam-vet brother (Viggo Mortensen) from nowheresville. Penn, who wrote the movie himself, holds the camera on the actors interminably, as if something extraordinary were about to happen, and we keep waiting and waiting and.... With Charles Bronson, Sandy Dennis, and Valeria Golino. (10/7/91) R. **14**

LATE FOR DINNER—(1 hr. 30 min.; 1991) When two best friends become the unwitting participants in a bizarre scientific experiment that shoots them 29 years into the future, they return to their hometown to find that they are more than just late for dinner. Directed by W. D. Richter. With Brian Wimmer and Peter Berg. PG. **533, 908**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Reviewed in this issue. PG. **18, 62, 85, 219, 302, 304, 514, 517, 610, 612, 625, 702**

LIVIN' LARGE—(1 hr. 33 min.; 1991) Director Michael Schultz's comedy is about a young black man's struggle to break into the world of television news while maintaining his own identity. With Terrence "T.C." Carson and Lisa Arrindell. R. **160, 211, 213, 218, 530, 908**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **50, 625**

MCBAIN—(1 hr. 43 min.; 1991) An ex-POW (Christopher Walken) avows a debt of honor to repay his savior, a fearless warrior named Santos. Years later, Santos's sister calls in the debt to avenge Santos's death and save a country. R. **33**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) In French with English subtitles. A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14, 534**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) In French with English subtitles. A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **14, 534**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wiley actor with a trace of vagrant hauteur about him—he's singularly self-possessed. The movie mixes private mythopoeic imagery (scudding clouds, salmon leaping upstream to spawn) with tenderly comical perceptions of the squalid life of the two young men. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **5, 5, 49**

NECESSARY ROUGHNESS—(1 hr. 48 min.; 1991) After a rap on the knuckles from the NCAA, the coaches at Texas State must clean up their act—no ringers, no free rides, no cheating. The result? A comedy about a very amateur football team. Directed by Stan Dragoti. With Scott Bakula, Robert Loggia, Harley Jane Kozak, and Sinbad. PG-13. **38, 152, 158, 160, 210, 219, 300, 304, 305, 306, 315, 318, 406, 505, 510, 512, 517, 523, 530, 603, 606, 608, 610, 625, 706, 709, 715, 723, 755, 803, 810, 816, 818, 819, 900, 902, 904, 910, 933, 950, 953, 958, 963**

OTHER PEOPLE'S MONEY—(1 hr. 40 min.; 1991) A ruthless corporate raider (Danny DeVito) meets his match when he tries to takeover the upstanding and irreproachable New England Wire & Cable Company—and it's defending attorney (Penelope Ann Miller). Based on the Off-Broadway play. Directed by Norman Jewison. R. **155, 217, 219, 300, 319, 503, 507, 517, 527, 532, 610, 625, 634, 708, 709, 723, 724, 756, 818, 920, 956**

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. **10, 19, 26, 40, 55, 85, 157, 214, 219, 301, 308, 311, 406, 501, 512, 523, 524, 526, 533, 601, 606, 608, 612, 613, 619, 625, 700, 705, 706, 718, 753, 755, 801, 808, 820, 904, 917, 938, 965, 970, 971**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14, 42**

★ **RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. Directed by Martha Coolidge and written by the veteran novelist and scriptwriter Calder Willingham, *Rambling Rose* is one of the few movies about goodness that are neither stuffy nor humorless. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **9, 19, 53, 83, 311, 315, 523, 524, 608, 612, 705, 706, 753, 807, 821, 916, 917**

THE RAPTURE—(1 hr. 42 min.; 1991) Inept. Mimi Rogers plays Sharon, a Los Angeles telephone operator who has nothing to do all day but say, "What city, please?" into the mouthpiece. At night, however, she pursues pleasure, roaming about the city with a classy European degenerate (Patrick Bauchau), picking up strangers and doing dirty things with them. She tries to blank herself out, but she can't: She's unsatisfied, she's bored, life is hollow and empty. She joins a Christian evangelical cult, but that turns out to be hollow and empty, too. The first-time writer-director, Michael Tolkin, has publicly deplored his own inexperience, and one can only agree with him. Tolkin has done something awfully stupid. He has stripped existence of all its color, pleasure, and animation in order to demonstrate that . . . life is sterile. Indeed it is in Tolkin-land. The movie is so remote and affectless that it seems to be some sort of put-on; we're pulled up short when we discover that Tolkin is dead serious. Los Angeles, clearly, is no place to make spiritual movies. Miss Rogers, as they say, stretches herself, but the rack is not necessarily the best place for an actress to grow. The performance is more a curiosity than anything. Poor Rogers: After all that fornicating and praying, she never does get to experience rapture. (10/14/91) R. **3, 53**

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. Directed by Russell Mulcahy. With Denzel Washington and John Lithgow. R. **7, 18, 24, 33, 60, 85, 91, 150, 152, 152, 155, 156, 157, 158, 158, 160, 160, 204, 208, 210, 214, 217, 219, 220, 222, 300, 301, 306, 310, 317, 406, 503, 505, 507, 510, 517, 520, 521, 523, 527, 530, 530, 532, 603, 606, 608, 610, 621, 625, 627, 631, 634, 706, 708, 709, 723, 724, 756, 803, 810, 816, 818, 819, 901, 902, 905, 912, 918, 950, 956, 961, 962, 965, 969**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **2, 38, 606, 620, 623, 633, 757, 959**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. **46**

★**SEX, DRUGS, ROCK & ROLL**—(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. The characters include a rasping addict; an old derelict who is obsessed with garbage; and a pretentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. John McNaughton is the director. (9/16/91) R. **3, 38**

SHATTERED—(1 hr. 37 min.; 1991) R. When a car wreck leaves Dan Merrick with amnesia, his attempts to remember with the help of a private investigator turn into a dangerous foray into a dark but intriguing past. R. **19, 26, 31, 34, 44, 80, 152, 157, 158, 160, 200, 203, 213, 216, 219, 305, 307, 315, 318, 406, 503, 517, 523, 524, 530, 606, 608, 610, 611, 616, 618, 619, 625, 627, 634, 638, 706, 714, 718, 722, 724, 755, 803, 808, 900, 904, 917, 931, 952, 965, 971**

SHOUT—(1 hr. 31 min.; 1991) On the hot, dusty plains of Texas, boy meets girl to the bluesy strains of early rock and roll. Directed by Jeffrey Hornaday. With James Walters, Heather Graham, and John Travolta. PG-13. **158, 160, 210, 214, 219, 304, 307, 313, 315, 318, 406, 503, 505, 517, 523, 524, 530, 601, 606, 608, 610, 619, 625, 718, 723, 724, 800, 807, 820, 902, 904, 912, 918, 931, 953, 962, 965, 970**

SHOWDOWN IN LITTLE TOKYO—(1 hr. 17 min.; 1991) Dolph Lundgren and Brandon Lee (son of Bruce Lee) star as cops who use karate kicks to stop an ancient Japanese criminal cult from infiltrating America's underworld. Directed by Mark L. Lester. R. **37**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3, 813**

STEPPING OUT—(1 hr. 48 min.; 1991) In Mavis Turner-(Liza Minnelli)'s tap-dance classes, there is a lot more to be learned than the kick-ball-change. These students are in for some life lessons in friendship, truth, and hope. Directed by Lewis Gilbert. With Shelley Winters, Bill Irwin, and Ellen Greene. PG. **9, 64, 79**

★**THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In Italian with English subtitles. In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **55, 321, 813**

SUBURBAN COMMANDO—(1 hr. 25 min.; 1991) Hulk Hogan stars as a space commando hiding from intergalactic bounty hunters in a California suburb. Action, adventure, comedy, and plenty of special effects; directed by Burt Kennedy. With Christopher Lloyd and Shelley Duvall. PG. **2, 18, 33, 150, 152, 155, 158, 160, 210, 213, 220, 222, 303, 304, 310, 314, 316, 319, 400, 406, 500, 503, 506, 514, 517, 522, 530, 601, 606, 608, 610, 621, 625, 631, 706, 714, 723, 724, 756, 760, 803, 816, 900, 901, 902, 905, 912, 933, 934, 950, 952, 953, 961, 965**

THE SUPER—(1 hr. 24 min.; 1991) A New York slumlord learns some tough—and dirty—lessons when he is sentenced by the court to live in one of his own rundown buildings. A comedy with Joe Pesci, Vincent Gardenia, Madolyn Smith Osbourne, and Rubén Blades. R. **12, 19, 25, 33, 52, 68, 89, 150, 152, 155, 157, 158, 160, 200, 204, 206, 211, 213, 217, 218, 219, 220, 222, 300, 304, 306, 307, 313, 314, 317, 319, 322, 401, 406, 500, 503, 504, 505, 506, 507, 509, 513, 514, 517, 522, 530, 532, 600, 606, 608, 610, 611, 612, 618, 619, 621, 625, 634, 706, 708, 709, 715, 722, 756, 764, 802, 805, 815, 818, 900, 901, 902, 904, 911, 912, 922, 933, 934, 950, 956, 961, 965, 967**

THE TAKING OF BEVERLY HILLS—(1 hr. 58 min.; 1991) A superstar football player and a witty cop take on a sophisticated gang of burglars and save Tinseltown. Directed by Sidney J. Furie. With Ken Wahl and Matt Frewer. R. **12, 18, 22, 31, 52, 68, 89, 91, 150, 152, 155, 156, 158, 160, 200, 208, 211, 214, 217, 219, 222, 304, 307, 313, 314, 316, 319, 406, 503, 505, 510, 517, 522, 527, 530, 532, 600, 606, 608, 610, 616, 621, 625, 627, 631, 634, 703, 706, 708, 709, 714, 723, 724, 803, 805, 815, 900, 902, 904, 911, 920, 932, 936, 937, 950, 961, 965, 967**

★**TERMINATOR 2: JUDGMENT DAY**—(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Yet portentous as the movie is, many of the special effects and thrills are witty. Arnold Schwarzenegger, our Germanic superidol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. With Linda Hamilton and Edward Furlong. (7/15/91) R. **18, 33, 160, 313, 521, 522, 530, 606, 608, 762, 905, 906, 956, 966**

THOUSAND PIECES OF GOLD—(1 hr. 45 min.; 1991) The true story of a Chinese woman who is sold into slavery to save her starving family. She is transported halfway around the world and ends up as one of the many immigrants who shaped the American frontier. With Rosalind Chao and Dennis Dun. NR. **3**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. **54**

TWENTY-ONE—(1 hr. 49 min.; 1991) A saucy portrait of 21-year-old Katie—a temporary secretary whose real life begins after five. Katie's candid confessions reveal a modern coming-of-age story as she looks for love in all the wrong places. Directed by Don Boyd. With Patsy Kensit. R. **10, 44**

29TH STREET—(1 hr. 41 min.; 1991) Frank Pesce has always been a lucky guy, but his luck is about to run out—just as soon as he wins the New York State lottery. Directed by George Gallo. With Danny Aiello and Anthony LaPaglia. R. **48**

URANUS—(1 hr. 40 min.; 1991) In French with English subtitles. Claude Berri's talkative, convoluted, high-strung drama of the period just after Liberation in France. In a small town that was heavily bombed during the war, the Communists who played a role in the Resistance have taken over and are making trouble for citizens who collaborated with the Germans (i.e., almost everyone). Fear loiters everywhere and also a new hypocrisy: Those who kept quiet or actively collaborated are trying to whitewash their own behavior or lay off the blame on others. Berri gives us a variety of types—a compromised bourgeois (Jean-Pierre Marielle), a saintly schoolteacher (Philippe Noiret) who also kept his head down during the war and now refuses to judge anyone, including the Fascist propagandist that the bourgeois takes into his house. On the other hand, Gérard Depardieu gives a wondrous performance as an alcoholic clod who ran some modest black-market activities during the war and has fallen in love with poetry. Based on a novel by Marcel Aymé, who wrote for an anti-Semitic newspaper during the Occupation. (9/9/91) NR. **719**

WHORE—(1 hr. 28 min.; 1991) Already banned in Ireland, this controversial film looks at the reality of prostitution beyond the popular myths. Directed by Ken Russell. With Theresa Russell. NC-17. **9, 19, 38, 51, 87, 314, 634, 753**

REVIVALS

BEAT THE DEVIL—(1 hr. 40 min.; 1954) Perhaps the greatest put-on of John Huston's career—until he made *Prizzi's Honor.* It has something to do with swindlers and con artists shipwrecked en route to Africa, and it's a sustained exercise in insolence and mystification. With Humphrey Bogart and Peter Lorre, Jennifer Jones, Gina Lollobrigida, and Robert Morley. Written by Huston and Truman Capote, from a pseudonymous novel by Claud Cockburn. **8**

FAT CITY—(1 hr. 40 min.; 1972) John Huston's absorbing boxing movie, with Jeff Bridges as a young fighter, Stacy Keach as an older one, and Susan Tyrrell as a boozing lady who hangs around. Plenty of squalid, satisfying, fight-game atmosphere. **8**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **309, 524, 608, 621, 755, 918, 953, 961**

OTELLO—(2 hr. 2 min.; 1986) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Placido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala, conducted by Lorin Maazel. **8**

THE TREASURE OF THE SIERRA MADRE—(2 hrs. 6 min.; 1948) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the debilitating effects of greed on character. With Bogart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit. **8**

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BARTHOLOMEUS BREENBERGH—Paintings and drawings executed in Rome and Amsterdam by this Dutch artist (1598–1657); through 10/31. Feigen, 49 E. 68th St. (628-0700).

RICHMOND BURTON—New abstract paintings; through 10/30. Marks, 1018 Madison Ave. (861-9455).

FRANCESCO CLEMENTE—New paintings from his "Testa Coda" series in which the figure is dissected into intense, isolated studies to suggest mystical connotations; through 11/6. Gagosian, 980 Madison Ave. (744-2313).

ALAN FELTUS—Figurative paintings inspired by classical Italian paintings; through 10/26. Forum, 1018 Madison Ave. (772-7666).

NANCY FRIED—Recent terracotta sculptures; through 11/2. Graham Modern, 1014 Madison Ave. (535-5767).

NANCY GRAVES—Large shaped paintings that have pieces of aluminum either attached to or incorporated into the surface; through 10/31. Knoedler, 19 E. 70thSt. (794-0550).

CLEVE GRAY—New abstract paintings from his series "Considering all Possible Worlds"; 10/16–11/9. Berry-Hill, 11 E. 70th St. (744-2300).

NANCY GROSSMAN—Painting collages, sculpture heads, and several drawing collages; through 11/9. Sculpture Center, 167 E. 69th St. (879-3500).

AL HELD—Three new large-scale paintings in a series titled "Harry If I Told You Would You Know?"; through 10/31. Emmerich, 650 Madison Ave. (752-0124).

RALPH HUMPHREY—Abstract paintings on paper from the 1980s by this former professor at Hunter College who died in 1990, organized by Susan Crile; through 10/26. Hunter College, 695 Park Ave. (772-4991).

MARINO MARINI—Portraits on paper and sculptures of heads from the Estate of the artist; 10/18–12/20. Kent, 47 E. 63rd St. (980-9696).

REUBEN NAKIAN—Sculpture and drawings from 1960 to 1985; through 11/2. Kouros, 23 E. 73rd St. (288-5888).

SETH RANDAL—Pâte de verre pieces that bring to mind archeological treasures from ancient civilizations; through 11/2. Kaplan Modern, 969 Madison Ave. (535-2407).

VLADIMIR SALAMUN—Recent sculptures of hammers in wood and metal; through 11/16. Stone, 48 E. 86th St. (988-6870).

DEGANIT SCHOCKEN/KEITH BRYAN GOLDSTEIN—Works that combine elements of jewelry, costume, sculpture, and architecture/Photographs of graffiti taken with an 1898 Kodak Panoram camera and printed on gold print-out paper. Through 10/26. Urdang, 23 E. 74th St. (288-7004).

PETER SCULTHORPE—Realist paintings and watercolors of the Pennsylvania countryside; through 11/2. Cudahy's, 170 E. 75th St. (879-2405).

DON VAN VLIET—Recent abstract paintings; through 10/26. Werner, 21 E. 67th St. (988-1623).

PAUL WALLACH—New sculpture; through 11/2. Cade, 1045 Madison Ave. (734-3670).

DONALD ROLLER WILSON—New large-scale paintings of animal "characters" inside and outside the house; through 11/2. Coe Kerr, 49 E. 82nd St. (628-1340).

IGNACIO ZULOAGA—Portraits, landscapes, and still-life paintings by this Basque artist (1870–1945); through 11/8. Wildenstein, 19 E. 64th St. (879-0500), $3 adults, $1 students and seniors (to benefit Spanish Heritage, a non-profit cultural organization).

57th Street Area

RUDY AUTIO—Figurative ceramic vessels; through 10/26. Drutt, 724 Fifth Ave. (974-7700).

LEONARD BASKIN—Twenty-one new paintings in a series titled "Angels to the Jews" and two bronze sculptures; through 10/26. Midtown Payson, 745 Fifth Ave. (758-1900).

ROMARE BEARDEN—Paintings and collages; through 10/26. ACA, 41 E. 57th St. (644-8300).

LOUISE BOURGEOIS—Recent sculptures composed of marble, glass, rubber, and electric lights; through 11/16. Miller, 41 E. 57th St. (980-5454).

JOAN BROWN—A memorial exhibition of self-portraits from 1970 to 1983, including "Homage to Akhenaton" and works from her "Alcatraz Swim" series; through 10/23. Frumkin/Adams, 50 W. 57th St. (757-6655).

PAUL BROWN—Large-scale canvases that incorporate many separate small paintings of figures; through 11/2. McCoy, 41 E. 57th St. (319-4799).

POL BURY—Seventeen sculptures with moveable parts, including pedestals, wall reliefs and tables, and a small fountain in stainless steel; through 11/9. Herstand, 24 W. 57th St. (664-1379).

DAISY CRADDOCK—Recent landscape paintings in which the landscape is reduced to an abstract pattern of interlocking forms; through 10/26. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ELAINE DE KOONING—Seventeen enamel paintings executed during the summer of 1948 at Black Mountain College in North Carolina; through 11/2. Washburn, 41 E. 57th St. (753-0546).

EDWIN DICKINSON—A centennial exhibition of figurative paintings by this artist (1891–1978) who was a student of William Merritt Chase; through 11/8. Babcock, 724 Fifth Ave. (535-9355).

PETER GRIPPE—Plaster, bronze, and terracotta sculptures from the 1930s and 1940s, plus paintings and drawings; through 10/30. Deutsch, 29 W. 57th St. (754-6660).

JEAN HELION—Paintings and drawings from 1976–1983 that mix abstraction and figuration by this artist who was a founder (with Van Doesburg) of Art Concret in 1930; through 10/26. Adler, 41 E. 57th St. (308-0511).

HANS HOFFMAN—Mosaic studies in gouache and collage executed during the 1950s; 10/19–11/16. Emmerich, 41 E. 57th St. (752-0124).

REBECCA HORN—New sculpture; through 10/19. Goodman, 24 W. 57th St. (977-7160).

DONALD JUDD—Recent sculptures in anodized steel and plywood; through 10/19. Pace, 32 E. 57th St. (421-3292).

ALEX KATZ—Recent paintings and works on paper, including portraits, figures in movement, and landscapes; through 11/2. Marlborough, 40 W. 57th St. (541-4900).

PETER LOFTUS/ALICE DALTON BROWN—Paintings of coastal landscapes in California/Pastels of Victorian homes and their porches. Through 11/2. Fischbach, 24 W. 57th St. (759-2345).

KIM MACCONNEL/PETER HUTCHINSON——Recent paintings and wall constructions from his "Hotel Beauregard" series that investigate African art and the uses to which it was put by the European avant garde in the early 20th century/New works on paper; 10/16–11/2. Solomon, 724 Fifth Ave. (757-7777).

TONY NAPONIC—Recent narrative paintings; through 11/9. Drake, 50 W. 57th St. (582-5930).

JOHN OPPER/MAX BECKMANN—Oil paintings and works on paper from the past fifty years/Woodcuts, etchings, drypoints, and lithographs from 1915–1948. Through 10/26. Borgenicht, 724 Fifth Ave. (247-2111).

HENRY VARNUM POOR—Ceramic works; through 11/2. Clark, 24 W. 57th St. (246-2205).

REBECCA PURDUM/FIELDING DAWSON—Ethereal abstract paintings/Collages of words and images. Through 11/16. Tilton, 24 W. 57th St. (247-7480).

WALLACE PUTNAM—Paintings and assemblages executed between 1929–1949; through 11/9. Ross, 50 W. 57th St. (307-0400).

MATTHEW RADFORD—Large-scale oil paintings that depict New York City's hustling crowds; through 10/29. Tatistcheff, 50 W. 57th St. (664-0907).

SARA ROSSBERG—Figurative paintings; through 11/9. Stiebel Modern, 32 E. 57th St. (759-5536).

NORBERT TADEUSZ—Paintings of nudes, landscapes, and flowers from 1985 to the present, by this artist who was a student of Joseph Beuys's in the 1960s at the Dusseldorf Art Academy; through 11/2. Siegel, 24 W. 57th St. (586-0605).

MARK TOBEY—Abstract paintings from the 1950s; through 10/26. Daverio, 41 E. 57th St. (826-4210).

SOPHIA VARI—Recent bronze and marble abstract sculpture; 10/16–11/16. Haime, 41 E. 57th St. (888-3550).

NOT VITAL—A survey of prints and multiples by this Swiss artist; through 10/26. Baron/Boisante, 50 W. 57th St. (581-9191).

MICHAEL YOUNG—Recent paintings of archetypal geometric shapes executed in sand, chalk, acrylic, and resin on canvas; through 11/2. Blum Helman, 20 W. 57th St. (245-2888).

MARGUERITE ZORACH—Paintings from the 1920s through the 1950s, including portraits, landscapes, seascapes, and scenes of Provincetown and Greenwich Village; through 11/2. Kraushaar, 724 Fifth Ave. (307-5730).

SoHo and TriBeCa

PETER ACHESON—A variety of different kinds of paintings—geometric, organic, and figurative—and concrete poetry; 10/17–11/16. LedisFlam, 584 Broadway (925-2806).

SUSAN AMBRICO—Paintings with textural, collaged surfaces inspired by Chinese philosophies; through 10/31. Weiss, 68 Laight St. (925-7313), Thur.–Sat. 12–6.

CAROL ANTHONY—Recent paintings that reflect her new environment in New Mexico; 10/16–11/16. Davidson, 415 W. Broadway (925-5300).

VINCENT ARCILESI—Figurative paintings that depict narratives from mythology and dreams; through 10/26. Z, 382 W. Broadway (334-1932).

DOTTIE ATTIE—A 171-panel painting that explores possible plots of a backwoods murder, incorporating details from 38 American and European paintings; through 10/26. P.P.O.W., 532 Broadway (941-8642).

JUDITH BARRY—A video projection titled "Imagination, Dead Imagine"; 10/19–11/19. Klagsbrun, 51 Greene St. (925-5157).

EDWARD BATCHELLER—Recent sculpture with photographs; through 11/9. The Gallery Three Zero, 30 Bond St. (505-9668).

ART

ASHLEY BICKERTON—Recent sculpture that incorporates text and a variety of materials and mediums, including photography, painting, sound, and lithography; 10/19–11/9. Sonnabend, 420 W. Broadway (966-6160).

DIKE BLAIR—New works on etched glass that combine photographs taken over the last five years at EPCOT center, computer graphics, abstract studio photography, and still-life painting; through 11/2. Wingate, 578 Broadway (966-5777).

SHERRY BRODY/GREG SHARKO—Paintings and works on paper by both; through 11/2. Sermas, 19 Greene St. (431-5743).

GARY BUKOVNIK—New watercolors; through 11/2. Staempfli, 415 W. Broadway (941-7100).

GERMAN ORTIZ CADENA—Paintings and sculpture that combine symbols of comtemporary urban life with those of his pre-Columbian ancestors; through 10/31. Step, 66 Crosby St. (226-6516).

LUIGI CAMPANELLI—New paintings and works on paper inspired by Italian artists of the 15th and 16th centuries and by Italian Modernists of the early 20th century; 10/18–11/16. Shainman, 560 Broadway (966-3866).

ROBBIE CONAL—Paintings with text that draw on popular culture and current events; 10/17–11/16. Baum, 588 Broadway (219-9854).

ROBERT CUNNINGHAM—Drawings and paintings of the Bahamian island of Eleuthera; through 10/26. Lustrare, 176 Prince St. (274-1880).

ALFRED DECREDICO—Paintings, drawings, box constructions, and a book; 10/17–11/30. Alan, 270 Lafayette St. (226-5145).

RICHARD DEVORE—Ceramic pots that are evocative of food vessels from early civilizations; through 11/9. Protetch, 560 Broadway (966-5454).

DAVID DIAO—Recent paintings; 10/17–11/16. Postmasters, 80 Greene St. (941-5711).

JIM DINE—Recent sculpture and paintings; through 10/26. Pace, 142 Greene St. (431-9280.

KEITH DONOVAN—New paintings that depict layers of imagery taken from Eastern European cartoons and comic strips against a white background; 10/17–11/16. Kasmin, 580 Broadway (219-3219).

TOM DOYLE—Recent sculpture; through 11/2. Bace, 584 Broadway (925-3989).

STEVE GIANAKOS—New paintings about women, events, and art, in the artist's typical cartoon-like style; through 10/26. Toll, 146 Greene St. (431-1788).

RUPERT GLIMM—Paintings of Wisconsin from the artist's imagination; through 11/26. Puett, 527 Broome St. (274-9586).

JON GROOM—Large-scale geometric paintings; through 11/13. Auchincloss, 558 Broadway (966-7753).

NANCY HAYNES—New abstract paintings; through 10/26. Good, 532 Broadway (941-8066).

JOHN HARTMAN—Expressionistic paintings that are a synthesis of various sources, including 19th-century Canadian painting, Milton Avery's reductive landscapes, and primitive art; through 11/9. 49th Parallel, 420 W. Broadway (925-8349).

ROBERT HELM—Paintings of wooden cabinets, dark lakes, thorny vines, enigmatic carvings, and wildlife set against dark, ominous skies; 10/19–11/16. Thorp, 103 Prince St. (431-6880).

JENE HIGHSTEIN—Large-scale black pigment drawings on paper; through 11/9. Klein, 594 Broadway (431-1980).

RONI HORN—An installation of objects in pairs, twelve in solid forged and machine lathed stainless steel, and six fabricated from solid copper; through 11/9. Boone, 417 W. Broadway (431-1818).

PETER HRISTOFF/ELISA D'ARRIGO—Recent abstract paintings/Recent sculpture. Through 11/9. Beitzel, 102 Prince St. (219-2863).

EDWIN JANSSEN—A site-specific installation; through 11/2. Arena, 128 Wooster St. (226-1420).

SHELAGH KEELEY—A limited-edition book of drawings titled "Notes on the Body"; 10/17–11/2. Granary Books, 568 Broadway (226-5462).

MARY KENEALLY—Watercolors, pastels, and charcoal drawings of architectural configurations; through 11/9. C & A, 96 Spring St. (431-8664).

WOONG KIM—Abstract paintings based on the artist's living quarters; through 10/26. M-13, 72 Greene St. (925-3007).

MARTIN KIPPENBERGER—A lamp multiple, in an edition of nine, that uses the detritus of smoking, including broken ashtrays, used matchbooks, and lipstick-stained cigarettes; through 11/9. Nolan, 560 Broadway (925-6190).

CLAIRE KLAREWICZ-OKSER—Highly-stylized paintings of women; through 10/26. Perlow, 560 Broadway (941-1220).

HARRY KRAMER—Recent abstract paintings with all-over patterns; through 10/26. Cowles, 420 W. Broadway (925-3500).

LIZ LARNER—A suspended, rotating sculpture with varied reflective surfaces, and a wall painting with text that encompasses the entire gallery; 10/19–11/16. 303, 89 Greene St. (966-5605).

JONATHAN LASKER—New abstract paintings; through 11/2. Sperone Westwater, 142 Greene St. (431-3685).

STEPHANIE BRODY LEDERMAN—Paintings based on the artist's memories and wanderings; 10/17–11/16. Katzen, 475 Broome St. (966-4469).

HUGHIE LEE-SMITH—New figurative paintings; through 11/5. Kelly, 591 Broadway (226-1660).

JOHN LEKAY—Works that address issues of death, disease, and aberrant sexual behavior, employing a variety of found objects; through 10/26. Alexander, 270 Lafayette St. (941-9094).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67; through 12/21. Flynn, 113 Crosby St. (966-0426).

MICHAEL LOEW—Geometric paintings and drawings from the 1940s and 1950s; 10/16–11/16. Pearl, 420 W. Broadway (966-5506).

JUDY MANNARINO—Watercolors that are layered with cage-like structures, veils of color, and quirky lines; through 10/26. Penine Hart, 152 Wooster St. (982-1164).

TOM MARTINELLI—Recent paintings; through 10/26. Pretto, 103 Sullivan St. (431-3041).

SUSAN MCCLELLAND—Paintings on wood and canvas using clay, oil, enamel, and acrylic; through 10/26. Theodore, 580 Broadway (274-8260).

JOHN MILLER—Early paintings; through 11/9. Rosen, 130 Prince St. (941-0203).

GINGER RILEY MUNDUWALAWALA—Paintings that are a synthesis of western perspective painting and traditional Aboriginal painting; through 11/9. Australia, 98 Greene St. (274-9835).

GREG O'HALLORAN—Landscape paintings with elaborately constructed frames; through 10/29. Steinbaum, 132 Greene St. (431-4224).

JOHN OKULICK—New wall constructions made with wood, free-standing bronze sculptures on pedestals, and three-dimensional wood sculptures; through 11/6. Hoffman, 429 W. Broadway (966-6676).

TONY OURSLER—Sculptures that incorporate video; through 11/9. Brown, 560 Broadway (966-3687).

PAUL PAGK—Recent abstract paintings; through 11/2. Thread Waxing Space, 476 Broadway (966-9520).

NICHOLAS PEARSON—Aluminum sculptures; through 10/26. Condeso/Lawler, 76 Greene St. (219-1283).

MEL RAMOS—Paintings of women executed between 1962–64; through 10/26. Meisel, 141 Prince St. (677-1340).

ALEXIS ROCKMAN—A photo project that depicts various genetic deformities and human cadavers; through 10/26. Lee, 588 Broadway (966-2676).

MIA WESTERLUND ROOSEN—New sculptures in encaustic over plaster and lead and concrete; through 11/9. Lennon, Weinberg, 580 Broadway (941-0012).

BARBARA ROSSI—A survey of paintings and drawings from 1967 to 1991 by this Chicago Imagist; 10/19–11/13. Kind, 136 Greene St. (925-1200).

MARL SCHLESINGER—Abstract paintings that create an optical tension through dissonant colors and unbalanced compositions; through 11/9. Lipton, 67 Prince St. (925-7140).

DAVID SCHOFIELD—Drawings that document the urban landscape, especially New York architecture; through 10/26. Henoch, 80 Wooster St. (966-0303).

HAN SCHUL—Paintings on aluminum with motifs derived from technological communication; 10/19–11/16. Van Eck, 420 W. Broadway (219-0717).

CELIA SCOTT—Bronze, iron, and plaster portrait busts of artists, architects, and others; through 11/9. Nichols, 83 Grand St. (226-1243).

BUKY SCHWARTZ—Installations that incorporate video monitors and photographs; through 10/27. Rempire, 121 Greene St. (979-1111).

MICHELE SEDAKA—Life-size pencil drawings of people in New York, including a homeless man, Ed Koch, and punk girls; 10/17–11/23. Klarfeld Perry, 472 Broome St. (941-0303).

ROBERT SMITHSON/ADRIAN PIPER—Early sculptures made with plastic, wood, cardboard, and other materials/A project titled "Space, Time, and Reference 1967–1970." Through 10/26. Weber, 142 Greene St. (966-6115).

JESUS RAPHAEL SOTO—Architectural sculptures; through 11/9. Humphrey, 594 Broadway (26-5360).

PAUL THEK—Paintings of symbols derived from Christianity, literature, and popular culture on sheets of newspaper, executed between 1971 and 1988, and a selection of the artist's journals and notebooks; through 11/13. Alexander, 59 Wooster St. (925-4338).

ANDREW TOPOLSKI—Drawings, mixed-media constructions, and sculptures that deal with environmental issues linked to nuclear energy; through 10/26. Stark, 594 Broadway (925-4484).

BILL TRAYLOR—Silhouette-like paintings and drawings of people and animals by this artist who was born into slavery in 1854; through 11/9. Ricco/Maresca, 105 Hudson St. (219-2756).

ANTON VAN DALEN/LUIS JIMENEZ—A collaborative installation; through 11/16. The Cultural Space, 336 Canal St. (966-6988).

BEN VAUTIER—Recent paintings with text written in his trademark handwriting; through 10/25. Harvey, 537 Broadway (925-7651).

PILAR VIVIENTE—Oxidized images on pieces of steel that appear to function as mirrors; through 10/22. Alcolea, 130 Prince St. (966-4020).

URSULA VON RYDINGSVARD—Recent sculptures that are constructed from hundreds of wood blocks; through 10/26. Lorence-Monk, 578 Broadway (431-3555).

PETER VOULKOS/DAVID SPILLER—A thirty-year survey of paintings, prints, and sculptures/Recent works on paper titled "The Berlin Series." Through 11/2. Twining, 568 Broadway (431-1830).

JENNY WATSON—Two-panel oil paintings on fabrics such as corduroy, taffeta, and velvet; through 10/31. Nosei, 100 Prince St. (431-9253).

STEPHEN WESTFALL—New paintings with images drawn from Renaissance ornament, old gameboards, nautical lettering, Native American pattern and decoration, and 20th-century geometric abstraction; 10/16–11/9. Newburg, 580 Broadway (219-1885).

Other

VANESSA BELL/DUNCAN GRANT—Drawings by both, including portraits of their friends, landscapes, figure studies, and still lifes, plus book illustrations and designs for furniture, fabric, ceramics, and costumes. Through 11/16. Davis & Langdale, 231 E. 60th St. (838-0333).

TOBI KAHN—Recent works on paper in acrylic, charcoal, and iridescent pigments; 10/16–11/16. Ryan, 452 Columbus Ave. (799-2304).

EVA MELAS/BYRON KIM—Ceramic sculptures of women/Monochromatic abstract paintings. Through 11/3. PS 122, 150 First Ave. (228-4150).

LUCA PIZZORNO—Metal sculptures; through 10/26. Prisunic, 409 W. 14th St. (633-1624).

ROBERT SMITHSON—A survey of works on paper from 1957–1973 and unpublished writings by this American sculptor who died in a plane crash in 1973; through 10/26. Wallach Art Gallery, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-7288).

GROUP SHOWS

Madison Avenue and Vicinity

HIRSCHL & ADLER—21 E. 70th St. (772-7237). American folk art, including paintings, watercolors, drawings, furniture, quilts, and decorative objects, by Blunt, Chandler, Field, Phillips, Prior, others; through 11/2.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). Prints and drawings by Beckmann, Feininger, Klimt, Kokoschka, Maillol, Matisse, Nolde, Schiele, others; through 11/2.

MCCARRON—1014 Madison Ave. (772-1181) and Goodfriend, 61 E. 77th St. (628-9383). "La Belle Epreuve: Five Centuries of French Printmaking," with works by Bonnard, Boucher, Corot, Degas, Fragonard, Pissaro, Vuillard, others; through 10/26.

RALPH—43 E. 78th St. (288-5222). Drawings by De Kooning, Gorky, Hesse, Marden, Rivers, Samaras, others; through 11/2.

WENDER—3 E. 80th St. (734-3460). Landscape paintings and floral still-lifes by eight Chinese artists; through 10/26.

57th Street Area

COLUMBIAN CENTER—140 E. 57th St. (421-8300). "Painting," with works by Amaral, Botero, Caballero, Cardenas, Gonzalez, Hoyos, Obregon, Roda, Rojas; through 10/25.

DRUTT—724 Fifth Ave. (974-7700). A benefit exhibition for the Archie Bray Foundation curated by Rudy Autio, with ceramic works by Babu, Gill, Harrison, Higby, Takamori, Voulkos, Zimmerman, others; through 10/26.

FRENCH—24 W. 57th St. (308-6440). Works by Duval, Haney, McGowin, Portnow, Sprung, The Tinklers, Winn, Witkin, others; through 11/2.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.–Sat. 11–6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri. 8–6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

PRATS—24 W. 57th St. (315-3680). 10th-anniversary exhibition with works by Aguilar, Bird, Bohary, Chillida, Frankenthaler, Guinovart, Motherwell, Noland, Sicilia, others; through 11/13.

ST. ETIENNE—24 W. 57th St. (245-6734). Expressionist paintings, drawings, and prints by Beckmann, Dix, Grosz, Kirchner, Nolde, Schiele, others; through 11/9.

ZABRISKIE—724 Fifth Ave. (307-7430). "Surrealism and the Book," including books and related drawings, paintings, watercolors, vintage photographs, and sculpture by Bellmer, Breton, Eluard, Ernst, Man Ray, Masson, others; through 10/26.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). "Le Regole del Gioco (The Rules of the Game)," with works by Arcangeli, Arienti, Berriolo, Cavenago, Martegani, Protti, Vitone; through 11/2.

ART IN GENERAL—79 Walker St. (219-0473). "Natural Order," with painting and sculpture by Church, Ford, Haley, Lackey, Ortiz, others; "Shadows on the Landscape: Four Painters," with works by Arat, Chevins, Cross, Jayes; through 11/2.

ARTISTS SPACE—223 W. Broadway (226-3970). "Warp and Woof: Comfort and Dissent"; "Language of Paradise"; "Underground: Installation by Jose Gabriel Fernandez"; "The Urban Space/The City as Place"; through 11/9.

BAER—476 Broome St. (431-3631). "Devices," with works by Acconci, Bickerton, Burden, Fischli & Weiss, Goldstein, Horn, Larner, Sheeler, Whitman, others; through 11/16.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). "Plastic Fantastic Lover (object a)," with works by twenty women artists; through 11/2.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by artists who use flora, fauna, and figures as subject matter, including Brown, Clemente, Fischl, Jonas, Kushner, Lupertz, Salle; through 11/23.

DOOLEY LE CAPPELLAINE—93 Crosby St. (431-3914). "Shared Skin: Sub-Social Identifiers" with works by Aziz, Bellmer, Biggs, Currin, Kustera, Tisdale; through 10/26.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '91," with drawings by Blanchon, Buck, Castillo, Libermann, Williams; through 10/26.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Cass, Cornell, Pekarsky, Sallick, Waid, others; through 11/9.

EXIT ART—578 Broadway (966-7745). "The Hybrid State," an exhibition that explores the installation as a commentary on the margins of culture; 10/19–11/30.

FICTION/NONFICTION—21 Mercer St. (941-8611). "Painting Culture," with works by Burkhart, Hammond, Kass, Wachtel, Weatherford, Williams; through 11/9.

HELANDER—415 W. Broadway (966-9797). Abstract paintings by Brown, Drew, Heino; through 11/2.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; 10/18–12/30.

LOREN AND PERE—280 Lafayette St. (274-8370). Refrigerator magnets by thirty artists; through 10/25.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by Fritsch, Gober, Mucha, Ray, Whiteread; through 11/16.

MARCUS—578 Broadway (226-3200). "Incognito," with works by Askevold, Bloom, Hiller, Lahti, Tetherow, others; 10/17–11/16.

ORGANIZATION OF INDEPENDENT ARTISTS—148 Duane St. (219-9213). Geometric wood sculptures by Cogswell, Grievo, Griffin, Nickel, Swack, Teller, Valenta, Wineland; through 11/2.

RUBENSTEIN—130 Prince St. (431-4221). Works by Dunham, Humphrey, Weinstein; through 10/31.

SHAPOLSKY—99 Spring St. (334-9755). Prints from the collection of Bob Blackburn, by Antonakos, Barnet, Blaine, Gianakos, Stuart, others; "Peter Agostini and Friends," with works by Agostini, De Kooning, Marca-Relli, Kline, Pavia; through 10/26.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Works by twelve artists from Gugging, the State Institution for Psychiatry in Austria; through 10/31.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Gens Antiquissima Italiae: The Etruscans in Umbria"; "Brazilian Art Today: Regina Silveira & Nelson Leirner"; through 11/2.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). "Loose Fit," with works by Cox, Spelios, Weinstein; 10/16–11/16.

MET LIFE—24 E. 24th St. (578-2723). "Music Halls to Movie Palaces," with chromolithograph posters, vintage photographs, costume sketches, programs, and other theater artifacts; through 11/30.

WHITE COLUMNS—154 Christopher St. (924-4212). "The Library of Babel," with works by Blake, Boskovich, Carrino, Hajamadi, Masullo, Maul, Porges, Rollins and K.O.S., Smith, Spector, Wolfe; through 11/3.

PHOTOGRAPHY

ANDREW BORDWIN—Color photographs of the Cloud Club at the top of the Chrysler Building; through 10/28. Urban Center, 457 Madison Ave. (935-3960).

PETER CAMPUS—Recent digital photographs; through 11/2. Cooper, 149 Wooster St. (674-0766).

HENRI CARTIER-BRESSON—Black-and-white photographs taken on his visits to America from 1946 to 1974; through 10/19. Danziger, 415 W. Broadway (226-0056).

WILLIAM CLAXTON—Photographs from *The Rudy Gernreich Book*, which is being published by Rizzoli, including images of the model Peggy Moffitt, who was married to the photographer in the early 1960s; 10/22–11/30. Witkin, 415 W. Broadway (925-5510).

EDWARD S. CURTIS—Photographs of American Indians, incuding glass goldtones in original frames, platinum and bromide prints, and photogravures; through 11/13. Cathers & Dembrosky, 1000 Madison Ave. (737-4466).

LEE FRIEDLANDER—New black-and-white landscapes taken in the Sonora desert and a selection of nudes; through 11/23. Miller, 138 Spring St. (226-1220).

PHILIPPE HALSMAN—Photographs that appeared in *Life* magazine in the 1940s and 1950s; through 10/26. Staley-Wise, 560 Broadway (966-6223).

HEINRICH HARRER—Forty photographs taken in Tibet from 1944 to 1951 by an Austrian mountaineer-explore; through 11/8. American Museum of Natural History, Central Park West at 79th St. (769-5800).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 12/1: "Annie Liebovitz: Photographs 1970–1990." Through 12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 11/17: "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

ANDRÉ KERTÉSZ—Vintage prints from 1917–1936 at Houk Friedman, 1094 Madison Ave. (628-5300) and photographs of New York taken between 1936–1985, at Greenberg, 120 Wooster St. (334-0010); through 11/2.

HERLINDE KOELBL—A series of photographs titled "Survival and Success: Jewish Portraits"; through 11/10. Goethe House, 1014 Fifth Ave. (439-8700).

MARY ELLEN MARK—Photographs of circuses in India taken over the past two years; through 10/19. Castelli Graphics, 578 Broadway (941-9855).

DUANE MICHALS—Recent photographs with text in a series titled "Poetry and Tales"; through 11/2. Janis, 110 W. 57th St. (586-0110).

PUCHONG—36a Third Ave. (982-1811). Photographs of city streets by 20 photographers; through 11/6.

JOE ZIOLKOWSKI—Black-and-white photographs of the male nude; through 11/2. Wessel O'Connor, 580 Broadway (219-9524).

PERFORMANCE

B.A.M.—30 Lafayette Ave., Brooklyn (718-636-4100). "Next Wave Festival." 10/16–18 at 8, 10/19 at 3 and 8: Guillermo Gomez-Pena in "A Performance Chronicle (The Rediscovery of America by the Warrior for Gringostroika)." $18.

DIA CENTER FOR THE ARTS—155 Mercer St. (663-7342). 10/19, from 10 a.m.–6: Lucio Pozzi in "Paperswim." $.25 ($10 includes reception after performance).

P.S. 122—150 First Ave. (477-5288). 10/17–20, 10/24–27, 10/31–11/3 at 8: Peggy Pettitt in "Caught Between the Devil and the Deep Blue Sea." $10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/5/91: "Undercurrents in the Floating World: Censorship and Japanese Prints."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kirili: Grand Lobby Installation." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5/92: "Sigmar Polke."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200).

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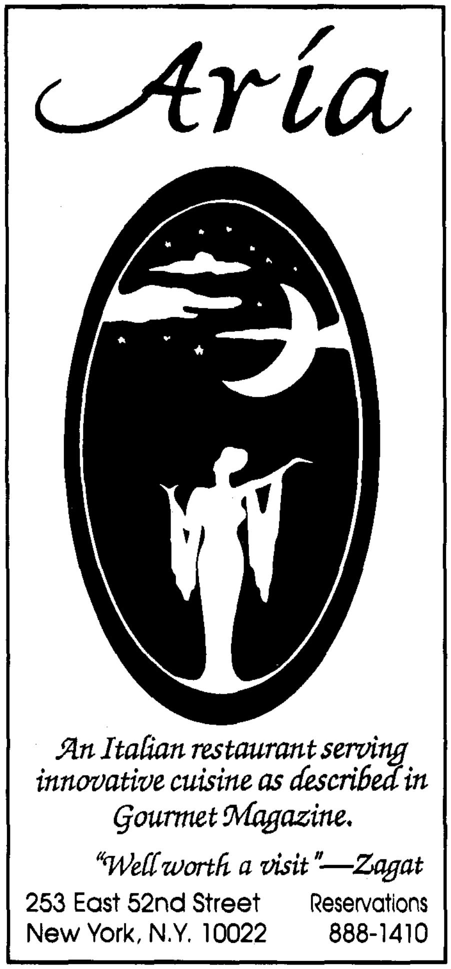
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ART

Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. 10/17–5/31/92: "Brice Marden—Cold Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15/92: "The Spanish Guitar." Through 1/5/92: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 12/1: "19th-Century European Photographs: Recent Acquisitions." Through 12/1: "Alphabets." Through 12/1: "French 19th-Century Drawings Recently Acquired." 10/16–12/10: "American Watercolors from The Metropolitan Museum of Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 12/3: "The Graphic Designs of Herbert Matter." Through 10/29: "Projects: Guillermo Kuitca." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 11/19: "Modern Masks and Helmets." Through 1/15/92: "Selections from the Drawings Collection." Through 11/5: "Color Prints from France." Through 11/5: "Recent Acquisitions." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." 10/16–1/7/92: "Dislocations." 10/17–1/7/92: "New Photography 7."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23/92: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua." Through 7/93: "Broadway! 125 Years of Musical Theater."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/3: "The Art of Babar: Drawings by Jean and Laurent de Brunhoff."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818–1893)." Through 4/5/92: "While They Fought: The Home Front in New York City."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books." 10/19–2/22/92: "King Arthur: Looking at the Legend."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum." Through 11/2: "Christian Boltanski: Les Bougies/Candles." Through 11/2: "Sylvia Plachy's Unguided Tour: 25 Years of Photography."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 11/10: "Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 10/20: "John Baldessari." Through 12/8: "Scott Burton: The Last Tableau." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/16 at 10 a.m.: "19th-Century European Paintings, Drawings, Watercolors, and Sculpture." On view from 10/12. 10/19 at 10 a.m. and 2: "American Furniture, Silver, Folk Art, and Decorative Arts." On view from 10/12. 10/22 at 10 a.m. and 2: "Magnificent Jewels." On view from 10/19.

DOYLE—175 E. 87th St. (427-2730). 10/16 at 10 a.m.: "Fine English & Continental Furniture, Decorations, and Paintings." On view from 10/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/17 at 10:15 a.m. and 2: "19th-Century Paintings." On view from 10/12. 10/19 at 10:15 a.m. and 2: "English Furniture." On view from 10/12. 10/21 at 10:15 a.m. and 2: "Japanese Works of Art." On view from 10/17. 10/22 at 10:15 a.m.: "Korean Art and Japanese Works of Art." On view from 10/17.

SWANN—104 E. 25th St. (254-4710). 10/17 at 10:30 a.m.: "Sets, Bindings, Literature, Children's Books, Performing Arts." On view from 10/12.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 16

BAMBERG SYMPHONY, Christoph Eschenbach conductor; cellist Heinrich Schiff. Dvorak's "Carnival" Overture and Symphony No. 9, "From the New World"; Shostakovich's Cello Concerto No. 1. Avery Fisher Hall at at 8. $25.

SETH CARLIN, fortepianist. First program in a cycle of the Schubert sonatas. Tonight: D. 537, D. 568, D. 575. Merkin Concert Hall at 8. $15.

GAIL NIWA, pianist. Works by Bach/Busoni, Chopin, Albeniz, Tchaikovsky, Liapunov. Alice Tully Hall at 8. $10–$20.

VILLA-LOBOS SOCIETY CHAMBER PLAYERS—Wind, string, and vocal program of music by Villa-Lobos. Church of the Heavenly Rest, Fifth Ave. and 90th St. (427-5103), at 8. $15.

MANNES TRIO—Pianist Diane Walsh, violinist Hiroko Yajima, cellist Melissa Meell. Works by Clara Schumann and Rebecca Clarke. Steinway Hall, 109 W. 57th St. (201-366-6036), at 7:30. $25.

JUILLIARD STUDENT CONCERT—Performances of four of Mozart's juvenile violin sonatas: K. 9, K. 14, K. 15, K. 26. Alice Tully Hall at 1. Free.

BENSON & HEDGES BLUES—Bottleneck-slide-guitarist R.L. Burnside. Atrium at Philip Morris, Park Ave. and 42nd St., at noon. Free.

GLORIA SHAFER, mezzo-soprano. Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Guitarist Mats Bergstrom. Works by Dowland, Mozart. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JAZZ AT THE SEAPORT—Teruo Nakamura. Pier 17 Atrium, South Street Seaport, Fulton St. and the East River, at 6. Free.

OMNI ENSEMBLE—"Electronic Music Old & New": works by Davidovsky, Katherine Hoover; premieres by Wechsler and Cheek. Brooklyn Conservatory of Music, Queensboro branch, 140-26 Franklin Ave., Flushing, at 8. $8.

Thursday, October 17

NEW YORK PHILHARMONIC, Kurt Masur conductor; cellist Natalia Gutman. Schnittke's Cello Concerto No. 1; Dvorak's Symphony No. 9, "New World." Avery Fisher Hall at 8. $10–$50. Note: Open rehearsal Thur. only at 9:45 a.m.; $5.

MURRAY PERAHIA, pianist. Music of Mozart, written 1778–1790. Carnegie Hall at 8. $24, $27.

SETH CARLIN, fortepianist. See 10/16. Tonight: Sonatas D. 784, D. 894, D. 664.

I SOLISTI DI ZAGREB, with cellist Mario Brunello. Music of Mozart, Vivaldi, Haydn, Martinu, Borodin. Metropolitan Museum at 8. $15.

THE WHISPERS/SHIRLEY MURDOCK—Apollo Theater, 253 W. 125th St. (864-0372), at 7 and 11. $20–$30.

NEW MUSIC CONSORT—"Non-Western" world and U.S. premieres by the Chinese composers He Xuntian, Chen Yi, Chen Xiaoyong, Qu Xiaosong, Guo Wenjing. Miller Theater, Columbia University, Broadway and 116th St. (854-7799), at 8. $12.

SQUEEZE, pop group; with Kirsty MacColl and Katydids. Beacon Theatre, Broadway and 74th St. (496-7070), at 8. $22.50.

SERGEI TSATSORIN, organist. Works of Bach, Glazunov, others. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

BENSON & HEDGES BLUES—See 10/16. Today: Henry Townsend and Leroy Pierson.

AFTERNOON RAGAS—Steve Gorn, bansuri flute; Badal Roy, tabla; Amit Chaterjee, sitar. Traditional North Indian classical music. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2 contribution.

BARGEMUSIC—Violinist Theodore Arm, pianist Joseph Villa, cellist Jian Wang. Beethoven's Piano Trio No. 3, Op. 1; Kreisler/Rachmaninoff's *Liebesfreud;* Smetana's Piano Trio, Op. 15. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

Friday, October 18

PITTSBURGH SYMPHONY ORCHESTRA, Lorin Maazel conductor. Sibelius program: *Finlandia;* Symphony Nos. 7 and 2. Carnegie Hall at 8. $12–$27.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; cellist Eric Bartlett. Dvorak 150th-birthday celebration; the Cello Concerto and Symphony No. 7. Trinity School, Columbus Ave. and 91st St. (741-0011), at 8. $10.

NEW YORK PHILHARMONIC—See 10/17.

ESSEX STRING QUARTET—Haydn's Quartet No. 1, Op. 77; Dvorak's Quartet, Op. 51. Alice Tully Hall at 8. Free; tickets required (769-7406).

AMERICAN STRING QUARTET—Guest artist, violist Michael Tree. Haydn's Quartet No. 2, Op. 77; Debussy's Quartet, Op. 10; Mozart's Quintet, K. 515. Manhattan School of Music, Broadway and 122nd St. (749-2802, ext. 487), at 8. Free.

AMERICAN JAZZ ORCHESTRA, Jimmy Heath conductor/saxophonist. Big-band retrospective of Heath's career, including world premieres of big-band arrangements. Cooper Union Great Hall, Third Ave. and 7th St. (353-4196), at 8. $20.

SERGIO AND ODAIR ASSAD, duo-guitarists. Music by Rameau, Giuliani, Petit. Weill Recital Hall at 8. $15.

BENSON & HEDGES BLUES—B.B. King, Johnnie Taylor, John Mayall and the Bluesbreakers, Roomful of Blues; **Beacon Theater,** Broadway and 74th St. (496-7070), at 7 and midnight. $25, $30 . . . Harlem street musicians Satan & Adam; **Atrium at Philip Morris,** Park Ave. and 42nd St., at noon. Free.

WOMEN IN POETRY AND SONG—Actress Claire Bloom and soprano Anna Steiger explore the poetry that inspired songs by Debussy, Prokofiev, Copland. Metropolitan Museum at 8. $25.

TAIPEI CHINESE MUSIC ENSEMBLE—Taiwanese "silk and bamboo" music. Taipei Theater, 1221 Sixth Ave., concourse level 2 (373-1850), at 7:30. $6.

LOVE OF LIFE—Peter Gordon's new chamber ensemble, with Ned Sublette, Peter Zummo, Jeffrey Berman, in "Chamber Music," celebrating La MaMa's 30th anniversary. The Club at La MaMa E.T.C., 74A E. 4th St. (475-7710), at 10. $12.

ANDREW BOLOTOWSKY, flutist/**SUSAN SOBOLEWSKI,** pianist. Lincoln Center Library at 3. Free.

EVENING RAGAS—Vocalist Pandit Pran Nath, with La Monte Young and Marian Zazeela, tamburas and voice. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $14.

OMNI ENSEMBLE—See 10/16. Tonight at the Park Slope branch, 58 Seventh Ave., Brooklyn.

Saturday, October 19

"GRACE FOR GRACE"—World premiere of Robert Wilson's "experimental work for sound, light, and air," using the cavernous interior of the Cathedral of St. John the Divine. With Jessye Norman, Philip Glass, Richard Landry, The Silver Belles, Christopher Knowles. Amsterdam Ave. and 112th St. (662-2133), at 8. $30, $50.

TOKYO STRING QUARTET—Beethoven's Quartet in f, Op. 95, "Serioso"; Schubert's Quartet in G, Op. 161. Metropolitan Museum at 7. $25.

NEW YORK PHILHARMONIC—See 10/17.

STREET-CORNER DOO-WOP EXTRAVAGANZA—Johnny Maestro & the Brooklyn Bridge; The Del Vikings; The Shangri-Las; The Regents; and Gene Chandler. Carnegie Hall at 8. $22.50–$27.50.

CARMELA BUCCERI ALTAMURA, soprano. Mozart arias; works by Bach/Gounod, Bernstein; lullabies. With the Inner-Cities Chamber Ensemble; violinist Leonid Sushansky. Weill Recital Hall at 8. $25.

BENSON & HEDGES BLUES—Al Green, Bobby Blue Bland, The Staple Singers; **Beacon Theatre,** Broadway and 74th St. (496-7070), at 8. $25, $30 . . . "Moanin' at Midnight: A Tribute to Howlin' Wolf." With Hubert Sumlin, Henry Gray, S. P. Leary, Calvin Jones, Charlie Brown; **Henry Street Settlement,** Louis Abrons Arts Center, 466 Grand St. (598-0400), at 1 and 3. $10.

KOREAN SYMPHONY ORCHESTRA OF NEW YORK, Kyung-Hum Shim conductor. Alice Tully Hall at 8. $15–$25.

SANG MI CHUNG, pianist. Works by Mozart, Barber, Chopin. Merkin Concert Hall at 8. $10.

PEOPLE'S SYMPHONY CONCERTS—Pianist Garrick Ohlsson opens the 91st season. Chopin, Sessions, Beethoven. Washington Irving High School, Irving Place and 16th St. (586-4680), at 8. $3.50.

NEW YORK SAX MACHINE—Debut of sax quartet featuring Mat Dunlop, alto; Carl Clements, soprano; Bobby La Vell, tenor; and Dave Sewelson, baritone. Standards and originals. Washington Square Church, 135 W. 4th St. (545-7536), at 8. $10.

JOANNE BRACKEEN, jazz keyboardist/**MARTY EHRLICH'S DARK WOODS,** jazz ensemble. P.S. 122, 150 First Ave. at 9th St. (477-5288), at 9. $8.

TAIPEI CHINESE MUSIC ENSEMBLE—See 10/18.

LOVE OF LIFE—See 10/18.

Sunday, October 20

NATIONAL SYMPHONY ORCHESTRA, Mstislav Rostropovich conductor. Schumann's Cello Concerto in a, Op. 129, with soloist Wendy Warner; Shostakovich's Symphony No. 8 in c, Op. 65. Carnegie Hall at 3. $17–$45.

PITTSBURGH SYMPHONY ORCHESTRA, Lorin Maazel conductor. Mussorgsky's *Night on Bald Mountain;* Tchaikovsky's Piano Concerto No. 1, Op. 23, soloist Vladimir Viardo; Dvorak's Symphony No. 7 in d, Op. 70. Avery Fisher Hall at 3. $14–$28.

JAMES GALWAY, flutist, with pianist Phillip Moll. Works by Mozart, Hindemith, Liebermann, Enesco, Roussel, Debussy. Avery Fisher Hall at 7:30. $15–$30.

AMERICA-ISRAEL CULTURAL FOUNDATION GALA—Violinist Maxim Vengerov and The Galilee Soloists, string ensemble. Works by Mendelssohn, Mozart, Stravinsky, Rossini, Jacobi. Carnegie Hall at 8. Balcony seats available, $10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, Fred Sherry artistic director/cellist. First concert of the season. Works by Wolf, Shostakovich, Schoenberg, Telemann, Mendelssohn. Alice Tully Hall at 5. $24.

STAR-SCAPE SINGERS—U.S. premiere of *Melody for the World,* by Christopher Dedrick and Kenneth Mills. Alice Tully Hall at 8. $15–$25.

VIRGINIA LUQUE AND TERESA TULLO, classical guitarists. Weill Recital Hall at 2. $10–$14.

TED ACKERMAN, cellist. Weill Recital Hall at 5:30. $13.

HONG-YING HO, violinist. Weill Recital Hall at 8:30. $10.

BENSON & HEDGES BLUES—"Guitar Boogie Explosion," with John Lee Hooker & the Coast to Coast Blues Band, Buddy Guy, John Campbell, Tinsley Ellis; **Beacon Theatre,** Broadway and 74th St. (496-7070), at 8. $25, 30 . . . Mississippi-Delta-style guitarist John Hammond and Piedmont-style guitarist Philadelphia Jerry Ricks; **Henry Street Settlement,** Louis Abrons Arts Center, 466 Grand St. (598-0400), at 12:30 and 3. Free . . . Michael Hill's Bluesland; **Prospect Park Picnic House,** Prospect Park West and 3rd St., Brooklyn (718-788-0055), at 3. Free.

ANONYMOUS 4, vocal quartet/**MEDIEVAL STRINGS** (N.Y. debut)—"O Virgo Splendens: Iberian Music of the High Middle Ages." Corpus Christi Church, 529 W. 121st St., (666-0675), at 4. $12.

NEW YORK SYMPHONIC ARTS ENSEMBLE, Alejandro Guzman conductor. Works by Shostakovich, Liadov, Bax, Dvorak. Julia Richman High School, 317 E. 67th St., between First and Second Aves., at 3. Free.

JUILLIARD PRE-COLLEGE ORCHESTRA, Alan Kay conductor. All-Mozart program. Juilliard Theater, 60 Lincoln Center Plaza, at 3. Free; tickets required (769-7406).

ROCK AND ROLL PIONEERS BENEFIT—Earl Lewis & The Channels; The Dubs; 5 Discs; The Orioles; The Mellows. Symphony Space at 3. $25.

NEW SCHOOL CONCERTS' CHAMBER ORCHESTRA, Alexander Schneider conductor. Haydn's Symphonies 90, 91, 92. New School Auditorium, 66 W. 12th St. (229-5689), at 2. $5.

LONG ISLAND BAROQUE ENSEMBLE—Music of the Polish and Czech Baroque and Renaissance. Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:45. $12.

OMNI ENSEMBLE—See 10/16. Today at the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 4. Free.

OMEGA ENSEMBLE, Doris Konig artistic director/pianist. Works by Shostakovich, Beethoven, Gershwin. Fifth Avenue Presbyterian Church, at 55th St., at 2. Free.

MOZARTIADE—Arias, lieder, and the one-act opera *Bastien and Bastienne,* by members of Raoul Abdul's master lieder class. St. Peter's Episcopal Church, 346 W. 20th St. (691-6263), at 4. $6.

MARC RIBOT, composer/guitarist, with **JEANNE LEE,** vocalist/"sound environmentalist." P.S. 122, 150 First Ave. at 9th St. (477-5288), at 9. $8.

MORRIE SHERRY, clarinetist, with pianist Ron Levy, cellist Cornelia Bode. Works by Handel, Schumann, Poulenc, Brahms. Ann Goodman Recital Hall at Merkin Concert Hall, at 4. Free.

CAROLYN HEAFNER, soprano, with pianist Anne Seguin. Tribute to Emily Dickinson; songs by American composers. Nicholas Roerich Museum, Riverside Drive and 107th St. (864-7752), at 5. Free.

JAZZ AT ST. PETER'S—At 5: Jazz vespers with the Uptown Trio Plus One; free. At 7: Zusaan Kali Fasteau Trio; $7 donation. St. Peter's Church, Lexington Ave. and 54th St. (935-2200).

JOSEPH C. DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

WARSAW PHILHARMONIC ORCHESTRA, Kazimierz Kord conductor, with pianist Piotr Paleczny. Works by Chopin, Schubert. Brooklyn Center, Brooklyn College, one block from junction of Flatbush and Nostrand Aves. (718-434-4242), at 2. $17–$24.

BARGEMUSIC—See 10/17. Today at 4. $18.

TOKYO SYMPHONY, Kazuyoshi Akiyama conductor, with violinist Reiko Watanabe. Works by Miyoshi, Paganini. Lehman Center, 250 Bedford Park Blvd. and Goulden Ave., Bronx (960-8833), at 3. $20–$25.

BRONX ARTS ENSEMBLE WIND QUINTET, with soprano Ana-Gloria Vazquez. Musical salute to Italian heritage. Woolworth Chapel, Woodlawn Cemetery, Jerome Ave. Gate at Bainbridge Ave., Bronx (529-1899), at 2. Free.

BRAHMS AFTERNOON—Pianists Judith Dibbern, Carl Sebok; several vocalists. St. Paul's Lutheran Church, 1891 McGraw Ave., Parkchester, Bronx (409-2152), at 3. Free.

Monday, October 21

CHAMBER MUSIC OF MOZART—Soprano Arleen Auger, pianist Murray Perahia, clarinetist Harold Wright, the Vermeer String Quartet. A trio, a quartet, and songs for voice and piano. Carnegie Hall at 8. $12–$50.

THE CONCERT FOR WALDEN WOODS—Don Henley, Billy Joel, and Sting. To benefit Isis Fund/Walden Woods Project. Madison Square Garden at 8. $35–$150.

NORTH/SOUTH CONSONANCE, Max Lifchitz director. With cellist Stephen Drake, pianists Loretta Goldberg and Jennifer Rinehart, soprano Penelope Schenk. Music of Elizabeth Bell, including a world premiere. Merkin Concert Hall at 8. $12.

TAIPEI CHINESE MUSIC ENSEMBLE—See 10/18.

NEW RUSSIAN MUSIC—Organist Donald Joyce, others. U.S. debut of works by Russian composers. St. Ignatius of Antioch Episcopal Church, West End Ave. and 87th St. (675-3652), at 8. $10.

VIRTUOSI QUINTET—Works of Mozart, Phibbs, Andrew Thomas (world premiere). Christ & St. Stephen's Church, 120 W. 69th St. (569-3667), at 8. $8.

MANHATTAN WIND ENSEMBLE, Paul Cohen conductor. Works by Strauss, Host, Adams, Schuman. Manhattan School of Music, Broadway and 122nd St. (729-2802, ext. 487), at 8. Free.

OHAD BAR-DAVID, cellist/**KEIKO SATO,** pianist. Sonatas of Shostakovich and Beethoven. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

Tuesday, October 22

WARSAW PHILHARMONIC ORCHESTRA, Kazimierz Kord conductor. Prokofiev's Piano Concerto No. 2, Op. 16, with pianist Alexander Toradze; Beethoven's *Egmont* Overture, Op. 84; Shostakovich's Symphony No. 1, Op. 10. Carnegie Hall at 8. $12–$45.

MARC PONTHUS, pianist. The complete solo piano music of Pierre Boulez. Weill Recital Hall at 8. $8.

CLARION CONCERTS, Newell Jenkins conductor. With guest lutenist Paul O'Dette. Italian Baroque chamber music. Merkin Concert Hall at 8. $15.

NEW YORK PHILHARMONIC—See 10/17. Tonight at 7:30.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 10/20. Tonight at 7:30.

THE CONCERT FOR WALDEN WOODS—See 10/21.

TAIPEI CHINESE MUSIC ENSEMBLE—See 10/18.

ANN-MARGRET, with the Rockettes. Radio City Music Hall at 8. Through 10/27. $30–$50.

CHARLES ROSEN, pianist/**ROLF SCHULTE,** violinist. Works by Carter, Martino, Schoenberg. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. $5.

CORA DELLA SAT, thirty-member a cappella group. Traditional songs of northern Italy. St. Peter's Church, Lexington Ave. and 54th St., at 7:30. $3 donation.

HUGUES NAVEZ, Belgian classical guitarist. Riverside Church Theatre, Riverside Drive and 120th St. (927-6351), at 8. $8.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 10/14 at 8: Puccini's *La Fanciulla del West,* Slatkin conducting; Daniels, Domingo, Milnes. 10/15 at 8: Mozart's *Don Giovanni,* Levine conducting; James, Schuman, Swenson, Olsen, Furlanetto, Pola, Rootering, Robbins. 10/16 at 8: Mozart's *Die Zauberflote,* Levine conducting; Upshaw, Welting, Hadley, Melbye, Schulte, Rootering, Grant Murphy, Laciura. 10/17 at 8: Verdi's *Un Ballo in Maschera,* Fulton conducting; Deborah Voigt (debut), Jo, Toczyska, Dvorsky, Pons. 10/18 at 8: *La Fanciulla del West;* same as 10/14. 10/19 at 1 (note time): *Don Giovanni;* same as 10/15, except Noble for Pola. 10/19 at 8:30 (note time): *Die Zauberflote;* same as 10/16, except Mark Oswald (debut) for Melbye. 10/21 at 8: *Un Ballo in Maschera;* same as 10/17 except Milnes for Pons. 10/22 at 8: *Die Zauberflote;* same as 10/16.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. Supertitles for all operas not in English. 10/15 at 8: Verdi's *La Traviata,* Ajmone-Marsan conducting; Dobish, Rees Davis, Barcza. 10/16 at 8: Puccini's *Madama Butterfly,* Gibson conducting; Lawrence, Lane, Scuderi, Lightfoot, Goro. 10/17 at 8: Zimmermann's *Die Soldaten,* Keene conducting; Saffer, Cummings, Rose, Castle, Reyes, Young, Perry, Opalach, Rees Davis. 10/18 at 8: Loesser's *The Most Happy Fella,* Nance conducting; Walsh, Ziemba, Bonazzi, Quilico, Moses, Teeter, Rubin. 10/19 at 2: Puccini's *La Boheme,* Colaneri conducting; Geyer, South, Myers, Hawkins, Lau, Byrne. 10/19 at 8: *The Mother of Three Sons* (in English with supertitles); American premiere of Bill T. Jones's dance opera, music by Leroy Jenkins, libretto by Ann T. Greene; Jones, choreographer and director; sets and costumes by Deborah Kagel, lighting by Robert Wierzel, film by Gretchen Bender; William Henry Curry conductor; with Jones, Ruby Hinds, Rhodessa Jones, Jeff McLamb, Warren Miller, Leonard Cruz. 10/20 at 2: *La Traviata;* same as 10/15. 10/22 at 8: *Madama Butterfly;* same as 10/16.

Other

TRASH REALLY—Paradise Opera in a music-theater production "inspired by the merging computer technology of virtual reality." Downtown Art Co., 64 E. 4th St. (979-7362). 10/17–19 at 8; 10/20 at 5. $10.

DANCE

Martha Graham Dance Company

CITY CENTER—Through 10/20. Tickets: $15–$40. 10/15 at 8: *Embattled Garden, The Eyes of the Goddess, Primitive Mysteries, Rite of Spring.* 10/16 at 8: *Seraphic Dialogue, Embattled Garden, Cave of the Heart, Maple Leaf Rag.* 10/17 at 8: *Circe, Steps in the Street, Cave of the Heart, Maple Leaf Rag.* 10/18 at 8: *Embattled Garden, Primitive Mysteries, Cave of the Heart, Appalachian Spring.* 10/19 at 2: *Steps in the Street, El Penitente, Cave of the Heart, Appalachian Spring.* 10/19 at 8: *Circe, Embattled Garden, Primitive Mysteries, Rite of Spring.* 10/20 at 2: *Circe, Primitive Mysteries, Celebration, Night Journey.* 10/20 at 7:30: *Seraphic Dialogue, The Eyes of the Goddess, El Penitente, Rite of Spring.*

Paul Taylor Dance Company

CITY CENTER—10/22–11/3. Tickets: $10–$40. Opening-night gala, 10/22 at 7: *Airs; Dust;* N.Y. premiere of *Company B,* by Taylor, set to recordings by the Andrews Sisters.

American Tap Dance Orchestra

JOYCE THEATER—10/15–20. Tickets: $22. With dancer/choreographer Honi Coles as composer/singer; singer Yvette Glover; composer Carman Moore. World premieres of *American Landscape*, to music by Hoagy Carmichael and company founder Brenda Bufalino; *Buff Loves Basie Blues*, to music "inspired by" Basie and Ellington; also pieces by Coles and ATDO classics. 10/15–18 at 8; 10/19 at 2 and 8; 10/20 at 2 and 7:30. 10/19 at 2 is a family program (children 6–14, $10). On 10/16: Benefit for the company, including buffet supper; $50–$2,500 (call 370-7180). On 10/17: A post-performance discussion with Bufalino.

Men Dancers: The Ted Shawn Legacy

JOYCE THEATER—10/22–27. Tickets: $25. Jacob's Pillow Dance Festival celebrates founder Ted Shawn's centennial in a program of works created for the male dancer over 60 years, with new work by Ann Carlson. A cast of eight, with guest artist Stuart Hodes. Opening-night gala 10/22 at 7:30, tickets $300 (413-637-1322). Wed.–Sat. at 8; Sun. at 2 and 7:30.

Pilar Rioja

GRAMERCY ARTS THEATER—Tickets: $15. The Spanish-dance performer with a program of flamenco and traditional dance. 10/15–19 at 8; 10/20 at 7; 10/22–25 at 8, 10/26 at 3; 10/27 at 7. Repertorio Espanol, 138 E. 27th St. (889-2850).

Other

ANNE TERESA DE KEERSMAEKER/ROSAS DANCE COMPANY—American premiere of *Stella*, a work for five women. The Kitchen, 512 W. 19th St. (255-5793). 10/17–19 at 8:30; $20. 10/20 at 3; $15.

DANCE AND FILM—Program of movement and cinema by choreographer Lorn MacDougal and cinematographer Alain Le Razer. Merce Cunningham Studio, 55 Bethune St. (274-9477). 10/18, 10/25 at 9; 10/19–20, 10/26–27 at 8. $12.

DANCE UPTOWN—Program of Barnard College choreographers, including premieres. Miller Theater, Broadway and 116th St. (854-2995, 854-7799). 10/19 at 8; 10/20 at 3. $10.

ERIN FITZGERALD—Premieres of *Lake Disappointment*, a solo, and *Duet;* also a "remake" of *Deeper Thoughts*. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/17–19 at 8; 10/20 at 3. $12.

FELD BALLETS/NY—Queensborough Community College, 222-05 56th Ave., Bayside, Queens (718-631-6311). 10/19 at 8. $13–$19.

LESLEY POWELL/LES AND MORE DANCES—"Journeys Forward & Backwards," a five-part concert of Powell's new and older work. Dia Foundation, 155 Mercer St. (718-782-4255). 10/17–18 at 8. $10.

MEN DANCERS: THE TED SHAWN LEGACY—Jacob's Pillow Dance Festival program, with eight dancers in works for men by Shawn, Carlson, Fagan, Parsons, Ezralow. WFC Winter Garden, Hudson River and West St., Liberty and Vesey Sts. (945-0505). 10/20 at 3. Free. (See also group's program above.)

MUSIC AND DANCE FROM CENTRAL ASIA—Eight-member troupe with songs, dances, and oral epics. Asia Society, 725 Park Ave. at 70th St. (517-2742). 10/17–18 at 8; 10/19–20 at 3 and 8. $20.

MYSTIC MASKED DANCES OF TIBET—Performed by monks from the Sakya Monastery. American Museum of Natural History, C.P.W. and 79th St. (769-5305). 10/16 at 8. $20.

NANETTE BEARDEN CONTEMPORARY DANCE THEATRE—Mark Goodson Theater, 2 Columbus Circle. 10/21 at 12:30. Free.

SUSAN HEFNER AND DANCERS—Premiere of *Dangerous Humours*. With the Music in the Cracks Ensemble, other instrumentalists. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (529-2318). 10/17–20 at 8:30. $10.

YWCA INTERNATIONAL DANCE FESTIVAL—Tenth-anniversary program, with seven international dance troupes. YWCA, Third and Atlantic Aves., Brooklyn (718-875-1190). 10/19 at 7. $10; children, $5.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 10/16: Johnny Ellis Quintet. 10/17: The Jazzlamic Jihad with Dan Weeks. 10/18: Rob Zantay's Bip Bop. 10/19: Manhattan Graffiti featuring Kiyoto Fujiwara. 10/20: Hannah Hightower. 10/21: Jam session with Ron Petrides and Esther Blue. 10/22: Helen Gary Bogin. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 10/16: Michael Weiss Trio. 10/17: Tamm E. Hunt Group. 10/18, 19: Lou Donaldson Quartet. 10/20: Bobby Sanabria Quartetto Ache Latin Jazz. 10/21: Cello! (Four Women Cellists). 10/22: Benny Salzano Quintet. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/20: Billy Eckstine. 10/21: Charnett Moffett. 10/22–27: Ray Charles with The Raeletts and Ray Charles Orchestra. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/16: Michael Hedges. 10/18: Buster Poindexter and his Banshees of Blue. 10/19: An Evening with Betty. 10/21: Ben Sidran and the Go Jazz Allstars featuring Georgie Fame, Bobby Malach and Ricky Peterson. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/19: Freddy Cole Trio. 10/20: Donald Brown, Steve Nelson, James Genus and Tony Reedus. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 10/20: Annie Ross. 10/21: Clifford Jordan Big Band. 10/22–27: Archie Shepp. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 10/17: Happy House. 10/18: Harry Whitaker Trio. 10/19: David Durrah. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 10/16: Felicia and the Hotheads. 10/17: Ronin featuring Loup Garou. 10/18: Joan Osborne. 10/22: Chris Smither. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/18: Maureen Fitzpatrick, John Fitzpatrick with Maureen Glynn. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/20: Stanley Turrentine featuring The Cedar Walton Trio with Ron Carter and Billy Higgins. 10/21: Les Paul Trio. 10/22–27: Chris Connor and her Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 10/17–19: Pete Malinverni Duo. 10/20: Chamber music. 10/22: Dom Salvador Duo. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. 7:30–12:30 a.m., alternating with songstylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/16: Dick Sudhalter All-Star Quintet. 10/17: Alan Bates Quartet. 10/18: Harry Allen Quartet. 10/19: Martha Lorin Quartet. 10/20: Starla Smith. 10/21: Dick Hyman. 10/22: Daryl Sherman Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 10/16–19: Pianist Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 10/16: Big Combo Series. 10/17–19: Alex Chilton plus Oren Bloedow. 10/20: Brandon Ross; John Bruchini Band. 10/21: Joe Gallant Illuminati and Walter Thompson Big Band. 10/22: Thomas Chapin Trio; Paul McMahon. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 10/16: John Watkins. 10/17: Lonnie Brooks and Valerie Wellington. 10/18: Lonnie Brooks plus The Popa Chubby Band. 10/19: Bo Diddley Jr. and the Black Widow Band. 10/20: Blues jam with Phil Guy. 10/21: The Eastside Blues Band. 10/22: Tout Le Monde. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/3: Stan Freeman as Oscar Levant in *At Wit's End.* Shows Tue.–Thu. at 8:30, Fri.–Sat. at 8:30 and 11, Sun. at 3. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

THE O-O CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 10/16, 17: Richard Clements. 10/18, 19: Tony Zano and Phil Bowler. 10/20: Eve Zanni Trio. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Ron Roullier Quintet followed by the Errol Dante and the Michael Bergman Orchestra. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/17: Turnstyles. 10/18: Steele Breeze; Four Sticks - A Led Zeppelin Tribute. 10/19: Mike Winner; Mazarin. 10/20: Midnight Roosters featuring Kerri. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/16, 17: Marina. 10/21: Leila's. 10/22: Charlie Sepulveda. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 10/20: Terumasa Hino Quintet. 10/21: The Music of Gil Evans played by the Monday Night Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 10/18, 19: Jr. Walker and the All-Stars. Every Sun. and Wed."Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 10/16: The Tannahill Weavers; The Chanting House. 10/18, 19: Eddie Bo featuring Wayne Bennett, Red Morgan and Russell Batiste also Tommy Ridgley. 10/22, 23: Riff also Karen Michaels. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with a 50's look. 10/16: Parker Production. 10/17: Sophia and the Sexual Overtones; Matt Smith; The After Midnight Rock Jam. 10/18: Memphis Soul Revue. 10/19: The Divebombers. 10/20: Unplugged Acoustic Jam with Doug Mazarin and Clifton Cloud. Music nightly from 10. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.–Fri. at 8, Sat. at 6 and 8, Sun. at 3: *The Real Live Brady Bunch.* 10/21: " A Night of Flutes" featuring Dave Valentin and his Group, Eddie Zervigon and Orquestra Broadway, with guest soloist Nestor Torres on flute. **Terrace:** 10/16–20: Drummer Gerry Gibbs Trio. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/20: Jackie McLean Quintet. 10/21: The Vanguard Jazz Orchestra. 10/22–27: Pharoah Sanders Quartet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 10/16, 17: The Renee Rosnes Quartet. 10/18–20: The Christoff Lauer Group. 10/21: Jam session with Eddie Henderson. 10/22: "Pucci" Amanda Jones. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 10/18: The Authority; The Good Guys. 10/19: Savoy Truffle. 10/20: Funked Up; Whole Earth Mothers. 10/21: Skadanks. 10/22: Blue Dixie. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 10/19, 21–26: Pianist Jane Jarvis with Milt Hinton on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 10/16: Rufus and Carla Thomas. 10/17: David Broza plus Dan Mackenzie. 10/18: Dave Mason. 10/19: Nine Stories; Combo Limbo, Felicia and the Hotheads, Thrill Cat; This Is It; Bill Popp and the Tapes. 10/22: Dean Friedman. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "Women in Country" series. 10/19 from 9–midnight: The Luce Amen Band. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/20: Phil Tagaliaferri, Tom Whitely, Mike King, Nancy Redman, Al Romero, Danny Curtis and Scott Bruce. 10/21–27: Darrell Hammond, John Rizzo, Harry Freedman, Jim Mendrinos, Danny Curtis, Al Romero, Scott Bruce, and Bob Golub. Sun.–Thu. at

8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 10/16: Comedy-magicians Imam and Mark Mitton. 10/17: Magicians Eric DeCamps and Margaret Steele. 10/18, 19: Comedy-magician Professor Baxter and comedian Rob Weinstein, with pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/20: Jonathan Solomon with Brett Butler, Nick DiPaolo and Fred Anderson. 10/22–27: Judy Gold, Billy Jaye, Bill Scheft, and Fred Anderson. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 11/2, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Singer Ann Hampton Callaway. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 10/16: Mary Conklin with the Jeff Klitz Duo. 10/17: Ellen Mittenthal with David Brunetti. 10/18: Jane Fuller with Daryl Kojak Duo; Karen Saunders with Barry Levitt; Lisa Beth Carroll and Paul Maisano with Wes McAfee. 10/19: Nancy Hausman with Wes McAfee; Dot Malone with Barry Levitt. 10/21: Marilyn Volpe. 10/22: Joan Mischo. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 10/16: Georgia McEver; Todd Robbins; *Moonfall*, musical revue. 10/17: Janet Rubinstein with Wes McAfee; Meg Flather with Christian Daizey. 10/18: *The Flip Side of Neil Sedaka* with Rick Skye; Richard Register, Michael Gans and Kevin Chamberlin. 10/19: Angela LaGreca; Scared Scriptless. 10/20: Richard Storm with Christopher Denny. 10/21: Jennie Stein; Jordan Hunt. 10/22: Jay Geary. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 10/16: Amsterdam & Price; Stand-Up Comedy Explosion. 10/17: Amanda Green; Gemma. 10/18: Joe Morra; Jim Dawson; Stars of Tomorrow. 10/19: Joe Morra; Variety Show. 10/20: Five Card Draw; TV Transcendental Vegetation. 10/21: *The Remarkable Ruth Fields*, musical play; Stars of Tomorrow, semi-finals. 10/22: Tommy Koenig's The Living Experiment; Ability To Swing. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/16: Clyde Schechter with Rob Larocco; Elisa Decarlo. 10/17: Teri Coyne; Jeff Ide. 10/18: Feller Jast. 10/19: *American Cabaret European Roots*, musical revue; Dangerous Duets. 10/20: Kevin Scott Hall; Greg Purnhagen. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/16: Lynell Antonelli with Bob Egan. 10/17: Judy Kreston and David Lahm. 10/18: Rick McKay. 10/19: Miss Valerie Capers and her Trio. 10/22: Martin Tishman and pianist Joe Brousard. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 10/26: Singer-songwriter Lesley Gore. Shows Tue.–Sat. at 9 and 11. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 10/20: Karen Mason with Brian Lasser. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri. at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30... *The Bad and the Horrible*, teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

THE TOWNHOUSE—206 E. 58th St. (826-6241). Supper club. 10/18, 19 at 10:30: *Midtown Madness*, hosted by Ellen Kaye featuring KT Sullivan. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 10/19: Susannah McCorkle with *Autumn in New York: A Celebration of the Great Singers and Songs of Manhattan*. Shows Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 10/26, Tue.–Sat. at 9:30 and 11:30: Singer-actress Karen Akers with *Unchained Melodies*. **Bemelmans Bar:** Through 12/31, Mon.–Sat. from 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., October 16

10:00 a.m./WNCN—Beethoven: Piano Sonata No. 28 in A, Op. 101; **J. Haydn:** Flute Qt. in G, Op. 5.

11:00 a.m./WNCN—Sarasate: *Zigeunerweisen*, Op. 20; **Rodgers:** *On Your Toes*, "Slaughter on Tenth Avenue"; **Mozart:** String Qt. No. 13 in d.

12:00/WNYC—Shostakovich: String Qt. No. 3; **Ives:** Violin Sonata No. 3; **Copland:** Nocturne.

1:00/WNCN—Beethoven: Sym. No. 6 in F, "Pastoral," Op. 68.

2:00/WNCN—Janácek: Sinfonietta; **Schubert:** Rondo for Violin in A.

3:00/WNCN—Gershwin: Three Preludes for Piano; **Vivaldi:** Cto. for Strings No. 6 in a, Op. 3; **Clementi:** Piano Sonata No. 1 in C, Op. 37.

4:00/WNCN—Tchaikovsky: *Swan Lake*, Dances, Op. 20; **D. Scarlatti:** Sonata in G; **Scheidt:** "Battle" Suite.

5:00/WNCN—Bach: Toccata and Fugue in d; **Vivaldi:** Cto. for Two Violins in G, Op. 8; **J.C. Bach:** Ov. No. 2 in D.

6:00/WNCN—Mozart: *The Magic Flute*, "Queen of the Night Aria"; **J. Haydn:** Wind Qnt. No. 12 in F; **Tchaikovsky:** *The Nutcracker*, Divertissement, Op. 71.

7:00/WNCN—Rachmaninoff: Prelude No. 2 in c-sharp, Op. 3; **Boccherini:** Guitar Qnt. No. 6 in G; **Beethoven:** *Coriolan*, Ov., Op. 62.

8:00/WNCN—J. Haydn: Sym. No. 104 in D, "London"; **Bach:** Cto. for Two Harpsichords in C.

9:00/WNCN—Franck: Sym. in d.

Thu., October 17

10:00 a.m./WNCN—J. Stamitz: Cto. for Trumpet in D; **Enesco:** "Romanian" Rhapsody No. 1 in A, Op. 11.

11:00 a.m./WNCN—Suppé: *Morning, Noon, and Night in Vienna*, Ov.; **Vivaldi:** Cto. for Two Orchestras in A; **Beethoven:** Violin Sonata No. 1 in D, Op. 12.

12:00/WNYC—Dvorák: Piano Trio No. 1; **Mendelssohn:** Sym. No. 4; **Rubinstein:** Fantasie, Op. 73.

1:00/WNCN—Rachmaninoff: "Rhapsody on a Theme of Paganini," Op. 43.

2:00/WNCN—Brahms: "Variations on a Theme by Haydn," Op. 56; **J. Haydn:** Flute Qt. in C, Op. 5.

WNYC—Hahn: *Le Printemps*.

3:00/WNCN—Shostakovich: *The Age of Gold*, Polka; **Vivaldi:** Chamber Cto. in F; **Mozart:** Piano Sonata No. 10 in C.

4:00/WNCN—Borodin: *In the Steppes of Central Asia;* **Corelli:** Trio Sonata in G, Op. 3.

5:00/WNCN—Mozart: *Sleigh Ride;* **Vivaldi:** Cto. for Two Violins in B; **Handel:** Trio Sonata in F.

6:00/WNCN—Pezel: Suite in C; **Rimsky-Korsakov:** Dubinushka, Op. 62.

7:00/WNCN—Grieg: "Homage" March; **J. Haydn:** Cto. for Flute and Oboe No. 4 in F.

8:00/WNCN—Mozart: Sonata for Two Pianos in D; **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition*.

Fri., October 18

10:00 a.m./WNCN—J. Haydn: Sym. No. 24 in D; **Mozart:** "Variations on a Nursery Song."

11:00 a.m./WNCN—Bach: Cto. for Four Harpsichords in a; **R. Strauss:** *Der Rosenkavalier*, Waltzes; **Nielsen:** Little Suite in a, Op. 1.

12:00/WNYC—Prokofiev: Violin Cto. No. 1; **Dutilleux:** Sym. No. 1; **Eisler:** Nonet No. 2.

1:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92.

2:00/WNCN—Mozart: Sym. No. 30 in D; **J. Haydn:** Divertimento for Winds No. 7 in F.

3:00/WNCN—Rimsky-Korsakov: *Mlada*, "Procession of the Nobles"; **Bach:** Cto. for Harpsichord No. 6 in F.

4:00/WNCN—Chopin: "Variations on a Theme by Rossini"; **Vivaldi:** Cto. for Violin and Two Cellos in C.

5:00/WNCN—Kabalevsky: *Colas Breugnon*, Ov.; **C.P.E. Bach:** Sym. in F; **Woelfl:** Sextet in D.

6:00/WNCN—Vivaldi: *The Four Seasons*, "Spring," Op. 8; **Clementi:** Piano Sonata No. 6 in D, Op. 25.

7:00/WNCN—Barber: Adagio for Strings, Op. 11; **Mozart:** Rondo for Violin and Orch. in B-Flat.

8:00/WNCN—Witt: Cto. for Flute in G, Op. 8; **Beethoven:** Violin Sonata No. 3 in E-Flat, Op. 12.

WNYC—"Masterwork Hour." **Mozart:** Violin Cto. No. 3 in G.

9:00/WNCN—Bach: Orch. Suite No. 4 in D.

Sat., October 19

10:00 a.m./WNCN—Bach: Cto. for Harpsichord No. 3 in D; **J. Haydn:** String Qt. in A, Op. 20.

11:00 a.m./WNCN—Albinoni: Adagio in g; **Boccherini:** Cto. for Piano in E-Flat.

12:00/WNCN—Copland: *Appalachian Spring* (Ballet for Martha); **Mozart:** Cto. for Cello in D.

1:00/WNCN—Brahms: Sym. No. 1 in c, Op. 68.

2:00/WNCN—C.P.E. Bach: Cto. for Oboe in E-Flat; **J. Haydn:** Piano Trio No. 27 in C.

3:00/WNCN—Tchaikovsky: *Romeo and Juliet*, Fantasy Ov.; **Mozart:** Sym. No. 31 in D, "Paris."

4:00/WNCN—Chopin: Prelude No. 4 in e, Op. 28; **Tartini:** Cto. for Violin in e; **Schubert:** *The Devil's Pleasure Palace*, Ov.

5:00/WNCN—Copland: *El Salon Mexico;* **Sullivan:** Cto. for Cello in D.

6:00/WNCN—Mozart: *Don Giovanni*, Ov.; **J. Haydn:** Cto. for Two Horns in E-Flat.

7:00/WNCN—Prokofiev: Sym. No. 1 in D, "Classical," Op. 25; **Porpora:** Cto. for Cello in G.

8:00/WNCN—Dvorák: *Czech*, Suite, Op. 39; **Sperger:** Cto. for Hunting Horn in D.

9:00/WNCN—Mendelssohn: Sym. No. 4 in A, "Italian," Op. 90.

Sun., October 20

10:00 a.m./WNCN—J. Haydn: Cassation for Lute and Strings No. 6 in C; **Vivaldi:** Cto. for Guitar in A; **M. Giuliani:** Grand Duo Concertante in A, Op. 85.

11:00 a.m./WNCN—Tchaikovsky: *Eugene Onegin*, Dances, Op. 24; **J. Haydn:** Cto. for Horn No. 3 in D.

12:00/WNCN—Mussourgsky: *Night on Bald Mountain;* **Debussy:** *Jeux*.

1:00/WNCN—The Chicago Symphony Orchestra. **Tchaikovsky:** Cto. for Violin in D, Op. 35; **Stravinsky:** *Oedipus Rex*. Cast: Bell, Quivar, Langridge, Morris; conductor: Levine.

3:00/WNCN—Bizet: *L'Arlésienne*, Suite No. 2; **Mozart:** Violin Sonata No. 3 in F.

4:00/WNCN—J. Williams: *Cowboys*, Ov.; **Schumann:** Violin Sonata No. 1 in a, Op. 105; **Telemann:** Cto. for Flute in G.

5:00/WNCN—J.B. Vanhal: Cto. for Flute in E-Flat; **Goldmark:** *In Springtime*, Ov., Op. 36; **Wagner:** *Lohengrin*, Prelude to Act III.

6:00/WNCN—Gershwin: *Rhapsody in Blue;* **J. Haydn:** Sym. No. 38 in C.

7:00/WNCN—Grétry: Cto. for Flute in C; **Wagner:** *Tannhäuser*, Ov.

9:00/WNCN—R. Strauss: *Also Sprach Zarathustra*, Op. 30.

WNYC—Bartók: *The Miraculous Mandarin*, Suite.

Mon., October 21

10 a.m./WNCN—J. Haydn: Cto. for Trumpet in E-Flat; **Schumann:** Sym. in G, "Zwickau."

11 a.m./WNCN—Handel: *Solomon*, "Arrival of the Queen of Sheba"; **Vivaldi:** Cto. for Two Violins in D, Op. 35.

12:00/WNYC—Harbison: "Four Songs of Solitude"; **Harrison:** Sym. No. 2; **Tippett:** String Qt. No. 4.

1:00/WNCN—Sibelius: Sym. No. 2 in D, Op. 43.

2:00/WNCN—J. Haydn: String Qt. in F, "Serenade," Op. 3; **Massenet:** *Le Cid*, Ballet Music.

WNYC—The New Jersey Chamber Music Society. **Mozart:** Serenade in c; **Schubert:** Piano Trio in E-Flat.

3:00/WNCN—Bernstein: *On the Town*, "Times Square"; **Schubert:** Sonatina for Violin and Piano in g; **Vaughan Williams:** *Henry V*, Ov.

4:00/WNCN—Chopin: Waltz No. 1 in A-Flat, "Valse Brillante," Op. 34; **Vivaldi:** Cto. for Strings in g; **Gershwin:** "I Got Rhythm," Variations.

5:00/WNCN—Boyce: Sym. No. 5 in D; **Rubinstein:** *Feramors*, "Dance of the Bayaderes," No. 1.

6:00/WNCN—Castelnuovo-Tedesco: Toccata; **Smetana:** *Má Vlast*, "Moldau."

7:00/WNCN—Gershwin: Promenade; **Mozart:** "Cto. for Piano After J.C. Bach in G."

8:00/WNCN—J. Haydn: Sym. No. 7 in C, "Noon"; **Myslivecek:** Cto. for Flute in D; **Liszt:** "Hungarian" Rhapsody No. 14 in f.

9:00/WNCN—Beethoven: Sym. No. 3 in E-Flat, "Eroica," Op. 55.

Tue., October 22

10:00 a.m./WNCN—Beethoven: *Léonore*, Ov., Op. 72; **Neruda:** Cto. for Trumpet in E-Flat.

11:00 a.m./WNCN—Rossini: *Siege of Corinth*, Ov.; **Mozart:** Piano Trio No. 6 in C.

12:00/WNYC—Mozart: Violin Cto. No. 5; **Weber:** Sym. No. 2; **Schubert:** Piano Sonata in C.

1:00/WNCN—Mendelssohn: Cto. for Violin in e, Op. 64.

2:00/WNCN—J. Haydn: String Qt. No. 6 in A, Op. 9.

WNYC—The Los Angeles Philharmonic. **Beethoven:** Piano Cto. No. 3; **Liszt:** Sym., "Faust."

3:00/WNCN—Berlioz: *Roman Carnival*, Ov., Op. 9; **Cambini:** Sym. in D; **Schubert:** Ov. in D.

4:00/WNCN—Bach: *Anna Magdalena Notebook*, Highlights; **D. Gabrielli:** Trumpet Sonata No. 4 in D.

5:00/WNCN—Ippolitov-Ivanov: *Caucasian Sketches*, "Procession of the Sarder"; **Vivaldi:** Cto. in d; **Molter:** Cto.for Trumpet No. 1 in D.

6:00/WNCN—Chopin: Étude No. 12 in c, "Revolutionary," Op. 10; **J.F. Fasch:** Sinfonia for Strings in G.

7:00/WNCN—J. Haydn: Piano Trio No. 28 in E.

8:00/WFUV—"A Box at the Opera." **Donizetti:** *L'Elisir d'amore*.

WNCN—Krommer: Cto. for Two Clarinets in E-Flat, Op. 35; **M. Haydn:** Sym. No. 41 in F.

9:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

② **WCBS**
④ **WNBC**
⑤ **WNYW**
⑦ **WABC**
⑨ **WWOR**
⑪ **WPIX**
⑬ **WNET**
㉑ **WLIW**
㉛ **WNYC**
㊾ **WEDW**
㊿ **WNJM**
(55) **WLIG**
AMC **American Movie Classics**
A-E **Arts & Entertainment**
BET **Black Entertainment Television**
BRV **Bravo**
MAX **Cinemax**
CUNY **City University Television**
TDC **The Discovery Channel**
DIS **The Disney Channel**
ESPN **ESPN**
FAM **The Family Channel**
HBO **Home Box Office**
TLC **The Learning Channel**
LIFE **Lifetime**
MSG **Madison Square Garden Network**
TMC **The Movie Channel**
MTV **Music Television**
NICK **Nickelodeon**
SHO **Showtime**
SC **Sportschannel**
TBS **Turner Broadcasting System**
TNT **Turner Network Television**
USA **USA Network**
VH1 **VH1**

WED., OCT. 16

3:00 p.m.
② **Major League Baseball.** The Atlanta Braves play the Pittsburgh Pirates in the National League Championship Series if a sixth game is necessary; if the series goes to a seventh game, that will be shown Thursday at **8:30 p.m.** The Toronto Blue Jays and Minnesota Twins play their seventh game tonight, if necessary, in Minneapolis at **8:30 p.m.** See Saturday at **8:00 p.m.** for World Series schedule.

6:30
HBO **Spider Junior High.** An animated update of "The Itsy Bitsy Spider," featuring the voices of Patti LaBelle and Malcolm-Jamal Warner. (30 min.)

8:00
⑤ **El Dorado** (1967). Howard Hawks's winning Western, the follow-up to *Rio Bravo,* starring John Wayne as a gunfighter past his prime, Robert Mitchum as a boozy sheriff, and James Caan as a slick young gambler. (2 hrs.)

⑬ ㊾ **The Metropolitan Opera Presents—"Semiramide."** The season opens with a broadcast of last year's production of the Rossini opera about life in ancient Babylon. James Conlon conducts, and the cast includes June Anderson as Queen Semiramide, Marilyn Horne as Arsace, Stanford Olsen as Idreno, and Samuel Ramey as Prince Assur. In Italian with English subtitles; simulcast on WQXR-FM (96.3). (3 hrs. 40 min.) Also shown Friday at **midnight** on ㉑ and Sunday at **1:00 p.m.** on ⑬.

TLC **Laurence Olivier—A Life.** The late actor, in a three-part special filmed over nine months at his home in Sussex, reflects on his greatest triumphs and darkest failures. Part 1 tonight (1 hr.); Parts 2 and 3 shown Thursday and Friday nights, respectively, at this time.

TNT **Rich Man, Poor Man.** The last two chapters of the engaging 1975 mini-series based on the Irwin Shaw novel about an American family. (4 hrs.)

8:05
TBS **Goldfinger** (1984). Probably the best-plotted and most entertaining of the early James Bond movies, it's about gold, Fort Knox, and a laughing villain (Gert Frobe) who ties Connery down and threatens his crotch with a laser. "What do you expect me to do, Goldfinger?" "I expect you to *die,* Mr. Bond." (2 hrs. 25 min.)

9:00
LIFE **Silent Motive.** (Reviewed in this issue.) A new thriller about a successful screenwriter who is being blamed for a number of murders she didn't commit, and is in danger of becoming a corpse herself. With Patricia Wettig, Mike Farrell, Edward Asner, David Packer, and onetime heartthrob Rick Springfield. (2 hrs.)

9:30
㉑ **Ken Burns Filmmaker: In Conversation.** A 1989 visit with Burns—before *The Civil War* put him on the map—about making a historical documentary come to life. (30 min.) Also shown Sunday at **7:30 p.m.**

10:00
② **48 Hours—"Shock Waves."** (To be preempted if the American League baseball playoffs go to a seventh game.) There's been plenty of press in New York lately about "hate radio"; here's a behind-the-scenes look at the larger issue of the efforts—ethical and otherwise—that go into scoring high radio ratings. (1 hr.)

11:40
⑬ **The Way Ahead** (1944). A very stirring British film, directed by Carol Reed, about a group of civilians who band together and make a supreme war effort. Among the large and talented cast are David Niven; Peter Ustinov, who co-scripted; and Trevor Howard, in his film debut. (1 hr. 35 min.)

THU., OCT. 17

8:00 p.m.
BRV **The South Bank Show—"August Wilson."** A look at the playwright who won the Pulitzer and whose works include *Ma Rainey's Black Bottom, The Piano Lesson,* and *Two Trains Running.* (1 hr.) Also shown at **1:00 a.m.** and Sunday at **10:00 p.m.**

TLC **Laurence Olivier—A Life.** (See Wednesday at 8:00 p.m.) Part 2. (1 hr.)

8:05
TBS **No Mercy** (1986). Richard Pearce's violent, crude, but occasionally diverting crime thriller. There's a vile supervillain (Jeroen Krabbé), his masochistic blonde moll, played rather dimly and damply by Kim Basinger, and snarly Richard Gere as the tough Chicago cop who tries to liberate her while avenging his murdered partner. More Basinger at **10:20,** in **Killjoy,** a genuinely suspenseful 1981 TV thriller about the murder of a beautiful young woman (2 hrs.).

8:45
㊿ **Luciano Pavarotti: World Cup Concert.** The world's greatest soccer players are saluted by one of the world's greatest tenors in an opening-night performance at the 1990 World Cup. Works by Verdi, Bizet, Mozart, and Puccini, with the Orchestra da camera di Bologna. (2 hrs.) More Pavarotti at **2:00 a.m.**

9:00
⑬ ㉑ ㊾ **Mystery!—"Devices and Desires."** The third installment of an ongoing series from the pen of P. D. James. The Whistler, it seems, has been busy, leaving behind another corpse. (1 hr.) Also shown Friday at **9:25 p.m.** on ㊿ and Sunday at **10:00 p.m.** on ㉑.

2:00 a.m.
⑪ **Yes, Giorgio** (1982). Luciano Pavarotti, in his movie debut, plays a great opera singer who receives adulation everywhere—art imitating life, to be sure, but there are some cornball routines here that even Mario Lanza might have refused. With Kathryn Harrold. (2 hrs.)

FRI., OCT. 18

6:30 p.m.
NICK **It's Just Television.** The monthly news program attempts to both "teach kids how to watch TV" and "motivate them to make their own decisions." Best of luck. (30 min.) Also shown Tuesday at **8:00 p.m.**

8:00
④ **Matlock: The Witness Killings.** A two-hour special of the series that stars Andy Griffith as a do-good attorney. Tonight, he goes to his hometown for a bicentennial celebration, but business intervenes.

A-E **Baseball Goes to War.** A look at how World War II affected the national pastime, both on the field and off. Players like Ted Williams, Stan Musial, and Warren Spahn recall serving in the military while the game went on at home, with eager crowds cheering the decidedly mediocre athletes. (1 hr.)

TLC **Laurence Olivier—A Life.** (See Wednesday at 8:00 p.m.) Part 3. (1 hr.)

9:00
② **Palace Guard.** The two-hour debut of a new romantic mystery series starring D. W. Moffett as a former hotel thief who's been hired to provide security for the same joints he used to rob. Marcy Walker plays the P.R. woman who teams with him—reluctantly—to clean up the messes he makes. With old hand Tony Lo Bianco as the chief of the hotels. Another episode on Monday at **10:00 p.m.;** the series' regular slot will be Friday at 10:00 p.m.

⑬ **Harry Connick Jr. and His Orchestra: Swinging Out With Harry.** A concert from Dallas in which the young New Orleans jazzman/pop singer performs solo, with his jazz trio, and with a full orchestra. (1 hr.) Also shown at **midnight.**

LIFE **Tracey Ullman Backstage.** A one-hour special about the comedienne's defunct comedy show, with excerpts from skits, backstage glances, and reflective comments from Ullman, producer James L. Brooks, and members of the cast and crew.

10:00
⑦ **20/20.** Hugh Downs investigates the odds of surviving an airplane crash, interviewing survivors and both supporters and critics of the airline industry. (1 hr.)

⑬ **John Hammond: From Bessie Smith to Bruce Springsteen.** A look at the late record producer who grew up in the lap of New York luxury and spent his time wandering the rural South searching for bluesmen. Count Basie, Bob Dylan, and Aretha Franklin are just a very few of the artists he helped develop. (1 hr.) Also shown at **1:00 a.m.** and Saturday at **3:00 p.m.**

3:40 a.m.
㉑ ***The Demi-Paradise*** (1943). Laurence Olivier as Ninotchka, sort of, playing a Russian engineer who isn't too fond of England until he sets foot there and goes nuts over Penelope Dudley Ward. Very nice; directed by Anthony Asquith. (2 hrs.)

SAT., OCT. 19

1:00 p.m.
⑪ **The Sword in the Stone** (1963). Disney's animated version of the King Arthur legend, fast-paced and engaging if not as magical as it might have been. (2 hrs.)

2:00
⑬ **Jacksonville Jazz XI.** A confluence of jazz players old and new, including piano legend Ramsey Lewis, saxophonist Christopher Hollyday and his quartet, and clarinetist Buddy Defranco. (1 hr.)

3:00
⑪ **Invasion of the Body Snatchers** (1956). A wonderful horror-film specimen (although it's shown here in a colorized version) about an invasion of giant pods that suck the soul out of humans, turning them into inert pod people. (2 hrs.)

㉛ **Eye on Dance.** The program's tenth year begins by visiting with solo dancer/choreographer Margie Gillis and her brother Christopher, a choreographer and member of the Paul Taylor Dance Company. Clips and interviews, including a discussion on the difficulty of sustaining a dance career. (30 min.)

3:30
④ **McDonald's Open.** In its fifth year, this pre-season tournament pits one NBA basketball team—the Los Angeles Lakers this time—against pro European teams. Today, the Lakers take on Limoges CSP, live from Paris.

6:00
⑬ **The Shape of the World.** A rebroadcast of the series about the history of mapmaking and man's

view of the Earth. One-hour segments to be shown over the next several weeks at this time.

8:00
② **World Series.** The first game of the storied championship, to be played in the park of the American League champion. Game 2 will be played Sunday at **8:00 p.m.,** with Game 3, from the National League stadium, on Tuesday at **8:00 p.m.**

⑨ **Candleshoe** (1977). A swell Disney movie in which a con man, played by Leo McKern, has orphan Jodie Foster pose as a lost heiress in the hopes of landing a treasure. With Helen Hayes, David Niven. (2 hrs.)

⑪ **The Bedroom Window** (1987). A scary if mechanical neo-Hitchcock thriller directed by Curtis Hanson. Isabelle Huppert, having an adulterous affair with schmucky Steve Guttenberg, witnesses an attempted murder from Steve's bedroom. But Steve tells the cops *he* witnessed the assault, and soon enough he's a suspect. With Elizabeth McGovern. (2 hrs.)

⑬ **The Band Wagon** (1953). Vincente Minnelli's superbly sophisticated musical comedy about a burnt-out Hollywood producer who comes to Broadway to produce a show. With Fred Astaire, Cyd Charisse, Oscar Levant. (2 hrs.) Also shown Sunday at **6:00 p.m.**

A-E **Charley Varick** (1973). Walter Matthau is wonderful as a bank robber whose loot, he discovers, belongs to the Mafia. (2 hrs.)

MAX **Tune in Tomorrow** (1990). A minor comedy, based on Mario Vargas Llosa's *Aunt Julia and the Scriptwriter,* starring Peter Falk as an odd, flamboyant writer for a radio soap opera who orchestrates a real-life romance between young Keanu Reeves and his aunt, Barbara Hershey. With a large and able supporting cast. (2 hrs.)

8:05
TBS **Bullitt** (1968). A thing of beauty, Steve McQueen–style. He's the classic razor-edged cop—a San Francisco detective—who rightly guesses that there's something dirty about the witness he's protecting. Great tension, great car chase. (2 hrs. 15 min.)

9:00
CUNY **House by the River** (1950). An edgy, tense Fritz Lang movie, unsettling at every turn, starring Louis Haywood as a man who wrongs both his wife (Jane Wyatt) and his brother (Lee Bowman). (2 hrs.) Also shown Sunday at **9:00 p.m.**

10:00
⑬ **Too Many Girls.** George Abbott's good-hearted Rodgers and Hart musical starring Lucille Ball, who met her future husband and partner, Desi Arnaz, on the set. (1 hr. 30 min.)

11:30
MAX **Henry: Portrait of a Serial Killer** (1990). John McNaughton's devastatingly profound look at the life of a serial murderer. With Michael Rooker and Tracy Arnold. (1 hr. 35 min.)

SUN., OCT. 20

10:45 a.m.
TMC **Here Comes Mr. Jordan** (1941). A sterling fantasy picture—remade somewhat wanly as *Heaven Can Wait*—starring Robert Montgomery as a boxer who is sent to Heaven ahead of schedule and scoots back to Earth and slips into another body. (1 hr. 45 min.)

NOON
A-E **Candide.** Leonard Bernstein conducted this 1989 production of the Voltaire tale from Barbican Hall in London, featuring June Anderson, Jerry Hadley, and Nicolai Gedda. (3 hrs.)

12:30 p.m.
MAX **Days of Wine and Roses** (1962). A Blake Edwards picture, but nothing funny about it. Jack Lemmon and Lee Remick are both superb in this drama about the ways of alcoholics. (2 hrs.)

1:00
④ For the first time in a long time, the **New York Jets** and the word *playoffs* are turning up in the same sentences. Find out why as the formerly hapless Jets visit the currently hapless **Indianapolis Colts.**

5:00
⑦ **Making It: Creating Economic Opportunity.** Roz Abrams looks at how New Yorkers in the throes of the recession have taken advantage of the chance to start over in business. (1 hr.)

⑨ **The Jagged Edge** (1985). Richard Marquand's gut-twisting piece of low entertainment starring Glenn Close as a lawyer defending a newspaper publisher (Jeff Bridges) accused of murdering his wealthy wife. The courtroom theatrics are enjoyable, as is the romance, but the movie's climax is woefully inevitable. (2 hrs.)

⑪ **Irreconcilable Differences** (1984). A pert comedy about a ten-year-old California girl (Drew Barrymore) whose parents are so good at being successful that they forget about her. So she sues them for divorce. With Ryan O'Neal, Shelley Long. (2 hrs.)

BRV **Grim Tales.** Host Rik Mayall leads children on a multimedia voyage into the land of the Brothers Grimm in this series being shown weekly at this time. (30 min.)

7:00
AMC Paulette Goddard in a swell trio of films, beginning with **Kitty** (1945), a well-done rags-to-riches story with Ray Milland. At **9:00, Hold Back the Dawn** (1941), with a tense love triangle consisting of Goddard, Charles Boyer, and Olivia de Havilland. And at **11:00, Modern Times** (1936), Charlie Chaplin's almost perfect satire in which he loses the battle against automation but wins the very young and enchanting Goddard (1 hr. 30 min.).

DIS **Walt Disney World: Past, Present, and Future.** If you've somehow not heard by now, it's the twentieth anniversary of Disney World. This one-hour special includes everything about the theme park you'll ever need to know.

8:00
⑬ **Nature: 10th Anniversary Classic—"Flight of the Condor."** A rebroadcast of the first film of the documentary series, encountering birds and animals of many stripes in a 1,000-mile journey. (1 hr.) Also shown at **9:00** on ㉑.

㉛ **The Clowns** (1971). A thoroughly joyous, tongue-in-cheek movie about circus clowns from the great director Federico Fellini. In Italian, with English subtitles. (2 hrs.)

9:00
④ **I Still Dream of Jeannie.** Barbara Eden dons the genie outfit once again. Now she's a mother with a teenage son, but with her hubby gone on a long space mission, she is persuaded by her younger sister to find a temporary master. Jeannie's plunge into a chaotic singles scene irrevocably follows. (2 hrs.)

⑬ **A Murder of Quality.** Denholm Elliott, as John le Carré's beloved spy George Smiley, tries to solve a murder at a British school where evidence is far from easy to come by. Part 2 of 2. (1 hr.) Also shown at **11:00** on ㉑ and Monday at **9:00 p.m.** on ㊿.

DIS **The Main Event: Frank Sinatra in Concert.** Howard Cosell is the announcer of this 1974 special, featuring "My Way," "I've Got You Under My Skin," and about eight other chestnuts. (1 hr.)

10:00
⑬ **Quality . . . or Else—"Challenge and Change: A New Ballgame."** The middle installment of a three-part series about the "Quality Revolution." (1 hr.)

TNT **Night Passage** (1957). A solid Western with a sharp twist. James Stewart works for the railroad that his brother, a bad guy played by Audie Murphy, plans to rob. (2 hrs.)

11:00
⑬ **Independent Focus.** An eclectic lineup of short films, including one about the travails of an East Indian immigrant and a performance piece about the life of a black female dancer. (2 hrs.)

12:30 a.m.
㉑ **The Limeliters in Concert.** A recent concert by the folk trio—with two original members—founded in 1959. (1 hr.)

MON., OCT. 21

8:00 p.m.
⑬ **Childhood—"Louder Than Words."** A look at the roots of personality in children, and a discussion of the theory that shyness and sociability are genetic traits. Part 2 of 7. (1 hr.) Also shown at **10:00** on ㊾ and Tuesday at **10:00 p.m.** on ㉑.

A-E **A Nation of Immigrants.** A one-hour documentary based on the book by John F. Kennedy about the hopeful of the world who set sail for America. Richard Basehart narrates.

TNT **Larry King TNT Extra.** King, who has a way of getting celebrities to open up without everything oozing out, has a sit-down with three screen giants: Debbie Reynolds, Jerry Lewis, and Audrey Hepburn. Followed, at **9:00,** by a very funny Jerry Lewis comedy, **Living It Up** (1954), which also stars Dean Martin and Janet Leigh. The King special is then shown again at **11:00 p.m.** and **2:00 a.m.**

8:05
TBS A double dose of Diana Ross. In **Lady Sings the Blues** (1972), in which she plays Billie Holiday, Ross at least gets to sing, which makes things bearable. No such luck in **Mahogany** (1975), at **10:50;** it's a rather lame melodrama about one woman's rise from the ghetto (2 hrs. 15 min.). Billy Dee Williams also stars in both movies.

9:00
④ **Danielle Steel's 'Palomino.'** (Reviewed in this issue.) Horseplay and romance with Lindsay Frost, Eva Marie Saint, Rod Taylor, and Lee Horsley (honest). (2 hrs.)

⑦ **Monday Night Football.** The Cincinnati Bengals, Super Bowl losers from two years back, meet the Buffalo Bills, who did the same ugly deed last year.

⑬ ㊾ **The Great Air Race of 1924.** An exhaustive documentary, including historical footage and interviews with those involved, on the first airplane race around the world. The film traces the competition from the building of the planes through the dramatic dash across the skies. (1 hr.) Also shown at **midnight** on ⑬.

10:00
② **Palace Guard.** (See Friday at 9:00 p.m.) (1 hr.)

⑬ **C. Everett Koop, M. D.—"Listening to Teenagers."** The third of Koop's programs on the state of American health focuses on the problems of high birth rates and sexually transmitted diseases among teenagers. (1 hr.) Also shown at **1:00 a.m.** on ⑬ and Tuesday at **8:00 p.m.** on ㉑.

TUE., OCT. 22

8:00 p.m.
⑨ **Bad Boys** (1983). Richard Rosenthal's young-men-in-prison film is predictably violent and impeccably "moral," but Sean Penn is first-rate as Mick O'Brien, a violent sixteen-year-old Chicago thief. Like Cagney, Penn has a small man's hostility and a way of going farther than anyone expects. (2 hrs.)

⑬ ㊾ **Nova—"Suicide Mission to Chernobyl."** A journey into the nuclear-power station's "sarcophagus," the massive concrete shield that was built around the reactor after the 1986 accident. What scientists have discovered inside the sarcophagus is said to be no less than eye-opening. (1 hr.) Also shown at **9:00** on ㉑.

9:00
⑬ **Frontline—"The Great American Bailout."** Robert Krulwich delves into the savings-and-loan bailout, one of the greatest financial disasters in U.S. history, focusing on the inefficiency of the "rescuing" agency, the Resolution Trust Corporation. (1 hr.) Also shown at **1:00 a.m.**

A-E **Michael Caine on Acting in Film.** The wildly prolific British actor dispenses secrets of the trade in a master class for a roomful of rising young screen actors. (1 hr.)

10:00
⑬ **Secret Intelligence—"The Only Rule Is Win."** The first segment of a new series that details the history of American espionage. Tonight, a look at the FBI's birth and the work of the OSS during World War II. With host Bill Kurtis. (1 hr.)

11:00
㊾ **Contrary to Love—"Sexual Addiction: The Behaviors."** A look at just what constitutes a sexual addiction and how it can be identified.

1:30 a.m.
TNT **Sweet Bird of Youth** (1962). Tennessee Williams done extremely well, with Paul Newman as the do-anything-to-get-ahead Hollywood actor coming back home to the South to get cozy, for a time at least, with has-been star Geraldine Page. (2 hrs. 30 min.)

2:00 a.m.
⑪ **Heaven's Gate** (1981). Michael Cimino's notorious epic Western is a failure, but nothing to be ashamed of. In 1890s Wyoming, a group of wealthy cattle owners hire a mercenary army to drive out suspected rustlers. There's a great sweep and passion here, but the central characters are vaporous. With Kris Kristofferson, Christopher Walken, Isabelle Huppert. (2 hrs.)

3:00 a.m.
⑤ **The Seven-Year Itch** (1955). Middle-drawer Billy Wilder, which is still okay. Tom Ewell is the married man whose family is vacationing; he's tempted by Marilyn Monroe, the girl upstairs whose skirt flies up when she stands above a subway grating. Giggly and coy. (2 hrs. 15 min.)

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS AND FAIRS—Get set for the **Autumn Jubilee,** on Second Ave. from 14th to 34th Sts., on 10/20, 11 a.m.–6. Free (684-4077). . . .**The New York Botanical Garden** celebrates autumn with a weekend of craft sales, demonstrations, and music, 10/19–20, 11 a.m.–5. Sug. don. $2, $3 (220-8777). . . .Improve your mind at the **Psychic Fair,** sponsored by center for International Development, Improvement, and Assistance, on 10/20, 11 a.m.–7. At Doral Inn, 49th St. and Lexington Ave. $5 (686-4121). . . .**Manhattan Country School** presents the **25th Annual Farm Festival** on 10/19, 11 a.m.–4. Runs along E. 96th St. between Fifth and Madison Aves. Free (348-0952). . . .Brooklyn's Newkirk Plaza offers a **Fall Festival** on 10/19 (rain date 10/26), 10 a.m.–5. Between Foster and Newkirk Aves. Free (718-434-4441). . . .**The Parent-Teacher Association of P.S. 6** holds its **Annual Wild West Oktoberfest,** a street fair and carnival, on 10/19, 11 a.m.–4. On E. 82nd St. between Park and Madison Aves. Free (988-1029). . . .**Symphony Space** sponsors the **Broadway Fall Festival** on 10/19, 11 a.m.–6. Runs from 86th to 96th Sts. Free (764-6330). . . .**The Brooklyn Arts Council** presents its **First Annual Fall Festival** on 10/20, from 11 a.m. to 5. At the Floyd Bennett Field overlooking Flatbush Ave. $5 (718-783-3077). . . .**The Tibetan Liberation Theatre** hosts **Free Performances for Tibet** on 10/17 (rain date 10/18) in Washington Sq. Park, 7–10. Free (718-981-9334). . . .**Richmondtown Restoration** holds its **Autumn Celebration** on 10/20, 10 a.m.–5, at 441 Clarke Ave. in Staten Island. $3, $6 (718-351-1611). . . .Bewitch yourself at **King Arthur Day** at the New York Public Library, Fifth Ave. and 42nd St., on 10/20, noon–4. Celebrates the exhibition "King Arthur: Looking at the Legend," which runs through 2/22/92. $1–$4; (221-7676). . . .**The Ninth Annual Autumn Crafts on Columbus** continues, 10/19–20, from 10 a.m. to 5:30. On Columbus Ave. from 77th to 81st Sts. behind the Museum of Natural History. Free (866-2239).

ANTIQUE SHOWS—The Seventh Cathedral Antiques Show is 10/18, 1–9, 10/19, 11 a.m.–8, and 10/20, noon–6. At St. Vartan's Cathedral, 630 Second Ave. at 34th St. $8 (725-8810). . . .Sanford Smith's **Thirteenth Annual Fall Antiques Show at the Pier** is 10/17–20, 11 a.m.–9. At New York's Passenger Pier 92, W. 52nd St. and the Hudson River. $10 (777-5218). . . .**The International Antique Dealers Show** is set for 10/19–23, 11 a.m.–8, and 10/24, 11 a.m.–6. At the Seventh Regiment Armory, Park Ave. at 67th St. $15 (755-8500).

SEMINARS—The Museum of Television & Radio, 25 W. 52nd St., presents two seminars on cable programming, **Original Motion Pictures for Cable,** 10/16 at 6, and **Original Programming for Specialized Audiences,** 10/17 at 6. Other seminars: Andrew Sarris moderates a discussion (featuring a screening of *Victoria Regina*) with Helen Hayes in **From Stage & Screen,** 10/17 at 6; and the museum explores how radio and television have documented events of the twentieth century (with panelist Walter Cronkite) in **Witness to History,** 10/22 at 6. All seminars $10; call for more information (621-6600).

BENEFITS—Support the **American Society for the Prevention of Cruelty to Animals** at **Dog Walk '91** on 10/20 in Central Park at 10 a.m. This is the first walk-a-thon for canines and their companions. Walkers collect pledges to proceed the ASPCA (876-7708). . . .**The Boys' Club of New York** holds its **Sixteenth Annual All Sports Hall of Fame Dinner** at the Waldorf-Astoria, Park Ave. at 50th St., on 10/23. Cocktails begin at 6:30. $500; reserve (997-0100). . . .**The American Cancer Society** holds **Making Strides Against Cancer,** a five-mile, noncompetitive course on 10/20. There are 33 sites around the city; registration is at 8 a.m. Call for further information (800-ACS-2345). . . . **Theatreworks/USA** holds its **Eighth Annual Gala** on 10/21 at the Plaza Hotel, Fifth Ave. at 59th St. Cocktails begin at 7. $225–$500; (677-5959).

PERFORMANCES—*Tonight With Jonathan Ross,* one of Britain's most popular talk shows, is in New York for nine shows, 10/21, 23, 25, 28, 30 and 11/1, 4, 6, 8 at 1:30. At the Ed Sullivan Theater, 1697 Broadway at 53d St. Free; reserve (764-0571). . . .**Dance and Film** is an evening of movement and cinema created by Lorn MacDougal and Alain Le Razer. At the Merce Cunningham Studios, 55 Bethune St., on 10/18–20 and 10/25–27. Fri. at 9 and Sat.–Sun. at 8. $8, $12; reserve (274-9477).

LECTURES AND READINGS—The Poetry Project, St. Mark's Church at Second Ave. and 10th St., presents **Sunfrog & Kevin Duffy** on 10/21 at 8. $5 (674-0910). . . .**The Poetry Center of the 92nd Street Y,** 1395 Lexington Ave., presents Canadian writer **Mordecai Richler,** author of *Joshua Then and Now* and *Solomon Gursky Was Here,* reads on 10/21 at 8. $8 (415-5440).

TOURS

URBAN EXPLORATIONS—10/18 from 1 to 4, **Manhattan's Financial District,** observe the contrasting architecture styles of past and present. $15. Register (718-721-5254).

GREEN-WOOD CEMETERY TOURS—10/20 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #2." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 10/19 at 1, **West Village.** Meet at the northwest corner of Seventh-Ave. and Christopher St. . . .10/20 at 1, **The Lower East Side.** Meet at Chatham Square on the corner of E. Broadway and Oliver St. $12 reserve (989-2456).

ABIGAIL ADAMS SMITH MUSEUM—10/20 at 1, **Sutton Place,** Justin Ferate tours the museum's neighborhood. $10; reserve (838-7044).

CHELSEA—10/20 at noon, a tour with Joyce Gold. Meet at General Theological Seminary, Ninth Ave. and 21st St. $10 (242-5762).

LANDMARKS WALKING TOURS—Alfred Pommer focuses on landmark buildings, architecture, and historic sites. 10/19, 26 at 1:30, **Greenwich Village.** Meet at Astor Pl. between Lafayette St., Fourth Ave., and 8th St. . . .10/16, 23, 30 at 1:30, **Lower Manhattan Historic Skyscrapers.** Meet at City Hall Park where Murray St. crosses Broadway. $14 (979-2388).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stops at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours run daily from 9 a.m. to 6. $25 (967-6008).

ADVENTURE ON A SHOESTRING—10/20 at noon, **Turtle Bay,** a tour of the east forties including the United Nations Headquarters. . . .10/20 at 3, **Roosevelt Island,** a tour of this experiment in urban living. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—10/27 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 10/20 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .10/20, 27 at 1, **La Dolce Via.** A tour through the Italian-American neighborhood of lower Manhattan focusing on the impact of the Italian culture on New York. From the museum, 97 Orchard St. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 10/16 from 9:45 a.m. to noon, **Gracie Mansion and Environs.** . . .10/18 from 5:45 a.m. to 8 a.m., **Fulton Fish Market,** $15. . . .10/20 from 10 a.m. to 1, **The Great Cafes of the East and West Villages,** $25. . . .10/20 from 1 to 4, **Park Row Extra! The Making of the Modern Newspaper,** $15. . . .10/20 at 1, **Roosevelt Island: Planning in the 20th Century,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 10/19, 26 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 10/19 at 2: **Death Scenes of the Rich and Famous;** meet at the southeast corner of Madison Ave. and 81st St., to see where some of New York's most gruesome murders have taken place. . . . 10/19 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .10/19, 26 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted bars and taverns. . . .10/20 at 2, 10/29 at 6: **East Village Ghosts;** meet at the uptown Astor Place subway stop for a chilling tour of the Old Merchant's House, a haunted bell tower, and more.

FRIENDS OF THE PARK—10/20 at 1:30, **Prospect Park.** Meet at the Willink entrance for a tour with Bill Novak from the NY School of Interior Design. $1 (473-6283).

CENTRAL PARK—Walks and Talks. 10/22 at noon, "Chrysanthemum Tour." Meet the Rangers at the Vanderbilt Gate, 105th St. and Fifth Ave. Please call 427-4040 to confirm.

NATURE WALKS—At New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the **Enid A. Haupt Conservatory,** with its eleven glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. **Forest Tours,** Sat., Sun., and holidays at 1:30 and 3:30, Thurs. at 2. Conservatory admission.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 10/19, Central Park. 10/20, Prospect Park, Brooklyn.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 10/27 at 7:30 vs. Washington. All home games sold out. . . Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 11/3 at 1 vs. Green Bay. Only single seats available.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 10/16 at 7:30 vs. Devils. 10/20 at 7:30 vs. Edmonton. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 10/15 at 7:35 vs. Pittsburgh. 10/19 at 7:35 vs. Edmonton. 10/22 at 7:35 vs. Winnipeg . . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 10/19 at 7:35 vs. Washington. 10/22 at 7:35 vs. Los Angeles.

STEPS—The Fifth Avenue Mile, 1M, 10/19 at noon, New York City. New York Road Runners Club, 9 E. 89th St. (860-4455).

HORSE RACING—Belmont Fall Meeting, 8/28–10/21 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

FRONT ROW KIDS CONCERT SERIES—Joanie Bartels sings about everyday activities like sleeping and traveling, as well as some classic rock-and-roll dance tunes in her "Magic Series"; for ages 2–10. 10/19 at 2. Ethical Cultural School, 2 W. 64th St. Also on 10/20 at 3 at the First Presbyterian Church, 124 Henry St., Brooklyn. Order through Ticket Master (307-7171) or call 718-858-8926 for more information and group sales. $10 in advance, $12 at door.

THE GOOD TIMES ARE KILLING ME—Children might not get every joke in this story of two girls who grow up in a racially mixed working-class neighborhood, but it charmingly touches on the questions of race, money, adolesence, music, death, fidelity, and Girl Scouts; for ages 12 and up. Tue.–Sat. at 8; Sat. at 2; Sun. at 3. Minetta Lane Theater, 18 Minetta Lane (420-8000). $30–$35.

PINK, INC.—Colorful, soft sculptures come to life in the form of squid, amoebas, follicles, and pretend creatures such as the Turtle Dog. The creatures show basic emotions like fear and anticipation; audience participation, for all ages. Presented by the Lower Manhattan Cultural Council. 10/16 at 12:15. Continental Atrium, 180 Maiden Lane at Front St. (432-0900). Free.

THE ELVES AND THE SHOEMAKER—An interpretation of the enchanting Grimm's tale, followed by a workshop; for ages 2–8. Presented by the Puppet Art Troupe. 10/20 at 11 a.m. Washington Heights and Inwood YM&WHA, 95 Nagle Ave. (569-6200). $3 in advance, $4 at door.

CHINA INSTITUTE IN AMERICA—Joyous Dragon Shadow Theater. Attend a shadow theater performance and put your new-found skills to work by making shadow figures; for ages 8 and up. 10/19 from 10 a.m.–12. 125 E. 65th St. (744-8181). $5 for performance only; $25 with workshop; reserve.

AROUND THE WORLD—A performance of dances from different cultures by the AllNations dance company; for ages 5 and up. 10/20 at 2. Bank Street College auditorium, 610 W. 112th St. (222-6700, ext. 228). $3; adults $6.

FAIR—Put on your Stetson and lederhosen for P.S. 6's **Wild West Oktoberfest**, featuring pony rides, carnival booths, country-western entertainment, crafts, used children's clothing and books, and a candy and baked-goods sale. E. 82nd St. bet. Park and Madison Aves. If rain, indoors at 45 E. 81st St. (988-1029).

THEATREWORKS/USA—Columbus. A musical about the explorer who "discovered" America almost 500 years ago; for ages 8 and up. 10/19, 20 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). $13, $16.

'HOPPERS AND ANTS—An urbanized musical based on Aesop's fable "The Grasshopper and the Ant." Book and lyrics by Bill Wheeler; music by Jan Callner. Sat. and Sun. at 1; through 11/17; for ages 5–11. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

ANDROCLES AND THE LION—A musical with audience participation; for ages 5–12. Sat. and Sun. at 1 and 3:30; through 11/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

RIVERSIDE SHAKESPEARE COMPANY—Circus vaudville star **Michael Trautman** combines his clowning, mime, magic, storytelling, and juggling talents; for ages 4 and up. 10/19 at noon. Playhouse 91, 316 E. 91st St. (369-2273). $4; adults $5; reserve.

EAGLE OR SUN—A play that depicts the Aztec account of the Spanish conquest of Mexico, using traditional masks, puppets, and music; for ages 9 and up. Sat. at 8 and Sun. at 2; through 11/3. Open Eye Theater, 270 W. 89th St. (769-4143). $6; adults $10; reserve.

FUNNY STORIES FROM BANK STREET—Budding comedians can make a tape of their original stories to be broadcast on WNYE 91.5. Just call for an appointment at the Bank Street College studio (taping Tue. and Thurs. noon–3) at 222-6700, ext. 271., or send a tape or written copy of the story to Bank St. College Radio, 610 W. 112th St, New York, New York 10025. The fifteen-minute program airs Tue. at 9:45 a.m. and repeats on Thurs. at the same time; for listening audience ages 5–8.

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee–an hour-long show with audience participation; for ages 4–10. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—The Wave Revue. John Carlson & Friends. A mixture of magic and ventriloquism. 10/19, 20 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. 10/20 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—Storytelling Sunday. For ages 3 and up. 10/20 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. at 11:30 a.m. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBARY—Free programs. **The Picture Train: A Children's Film Series.** Featuring "The Stolen Necklace," "Eagle and the Moon," and "Urashima Taro"; for ages 4–8. An Indian folk dance by Ananya Chattiyla follows. 10/16 at 4; 10/19 at 2. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve. . .**Halloween Capers.** Puppetry and storytelling by Mark McKillip of the Puppet Art Troupe; for ages 3–8. 10/18 at 10:30 a.m. Aguilar Branch, 174 E. 110th St. (534-2930).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

THE HEIGHTS PLAYERS—Snow White and the Seven Dwarfs. A comic, upbeat version of the classic tale; for ages 4–12. Sat. and Sun. at 8. 26 Willow Place, Brooklyn (718-237-2752). $5; reserve.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

CENTRAL PARK PROGRAMS—Tournament Day. Play ping-pong, chess, checkers, bingo, and card games. 10/19 at 11 for ages 8–12; at 1 for ages 13–16, and at 3 for adults. North Meadow Center, 97th St. entrance (348-4867). Free. . .**The Dairy: Behind This Mask.** Decorate your own mask with feathers, paper, and cloth; for ages 5–11. 10/19 at 1:30. 65th St., mid-park (794-6564). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about classic mystery, adventure, and science-fiction radio programs; for ages 8–13. Sat. from 10 a.m.–11:30 a.m. 10/19: **Adventure.** $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 7–12. **Weekend Screenings: The Street of Flower Boxes.** 10/19, 20 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.Sun. noon–6; Thurs. until 8. $3; adults $5.

COOPER-HEWITT MUSEUM—Line, Form, Space. Discover these elements in the museum's collections and create a mobile with colorful wire; for ages 6–12. 10/20 at 1. 2 E. 91st St. (860-6862). $8; reserve. Hours: Tue. 10 a.m.–9; Wed.–Sat. 10 a.m.–5; Sun. noon–5. Under 12, free; $1.50; adults $3.

CHILDREN'S MUSEUM OF MANHATTAN—Art Workshop. Learn how to improve your sketching by thinking visually; for ages 7 and up. 10/19 at 1. . .**Dinosaurs.** A full day of workshops on 10/20: at 1, discover how exhibitions are created; at 2, learn how scientific research can become art; at 3, learn how to draw dinosaurs, and at 1:45, help create a video magazine about dinosaurs; for ages 8 and up. Additional $1 for workshops. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

METROPOLITAN MUSEUM OF ART—Shadow Puppets of Bali. A mixture of high drama, comedy, and music as twenty carved leather puppets are worked by one puppeteer. The story is based on an Indian myth involving gods, demons, magical weapons, and a beautiful princess; for all ages. 10/20 at 2:30. Uris Auditorium, 81st St. at Fifth Ave. (545-7536). $2; adults $10.

NATIONAL MUSEUM OF THE AMERICAN INDIAN—Pepe Santana demonstrates ancient pre-Columbian methods in making wind instruments. 10/19 from 10 a.m.–4. Museum admission. 3753 Broadway at 155th St. (283-2420). $2; ages 7 and under free; adults $3. Hours: Tues.–Sat. 10 a.m.–5; Sun. 1–5.

NEW YORK BOTANICAL GARDEN—Garden Harvest Festival. Craft sales, deomonstrations, music, and outdoor fun for the whole family. 10/19, 20 from 10 a.m.–6. 200th St. and Southern Blvd., Bronx (220-8616). $2; under six, free; adults $3.

BROOKLYN'S HISTORY MUSEUM—Monster Mash Halloween Workshop. Make a frightening mask with artist Zvezdana Rogic; for all ages. 10/19 at 2. $2 materials fee. 128 Pierrepont St. (718-624-0890). Hours: Wed.–Sun. noon–5. $1; adults $2.50; free Wed.

BOOKS

ABUELA, by Arthur Dorros; illustrated by Elisa Kleven. Preschool–Grade 2. Dutton, $13.95.

EATING FRACTIONS, by Bruce McMillan. Preschool. Scholastic, $13.95.

THE AMAZING POTATO BOOK, by Paulette Bourgeois; illustrated by Linda Hendry. Grades 2–5. Addison-Wesley, $6.95.

A BOY IN THE DOGHOUSE, by Betsy Duffey; illustrated by Leslie Morrill. Grades 3–6. Simon & Schuster, $12.

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THEATER
LISTINGS

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HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, October 16

ANDRE HELLER'S WONDERHOUSE—For a "Salute to Olga", a fictional retired Lilliputian performer on her seventieth birthday, Olga's 3'6" husband Igor has rented the abandoned Wonderhouse Theater for the surprise occasion and gathered a stellar array of their old friends who are variety artists from around the world; designed and directed by Andre Heller himself. Stage designs are by the late Erte. Previews now prior to a 10/20 opening. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m. ($30 to $40) and Saturday at 2 p.m., Sunday at 3 p.m. At all other performances, tickets are $35 to $45. At the **Broadhurst Theater**, 235 West Forty-fourth Street (239-6200). Two hours (without intermission). **IRLS**

DANCING AT LUGHNASA—(Pronounced LOO-nuh-suh): Brian Friel's 1991 Olivier Award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. The original Abbey Theater cast (Brid Brennan, Brid Ni Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy) will play the first twenty weeks of the run. Previews now prior to a 10/24 opening. At the **Plymouth Theater**, 236 West Forty-fifth Street (239-6200).

THE HOMECOMING—Lindsay Crouse and Roy Dotrice star in a revival of Harold Pinter's 1967 Tony Award-winning play, directed by Gordon Edelstein and featuring Daniel Gerroll, Jonathan Hogan, Reed Diamond, and John Horton. An attractive woman visits an all-male eccentric household and sets off a chain reaction of sexual intrigue and games of one-upmanship. Tuesday-Saturday at 8; Wednesday, Saturday, and Sunday at 2; $25 to $35. Previewing now prior to a 10/27 opening, and runs through 11/24. Roundabout Theater's **Criterion Center**, Broadway at Forty-fifth Street (420-1883). Two hours. **IRLS**

NICK AND NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta star in a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man.* The book and direction are by Arthur Laurents, music by Charles Strouse, lyrics by Richard Maltby, Jr., and the costumes are by Theoni V. Aldredge. With Christine Baranski, Thom Sesma, Faith Prince, Chris Sarandon, Kip Niven, Michael Lombard, Jeff Brooks, Josie de Guzman, Remak Ramsay, and Debra Monk. Previewing now prior to an 11/10 opening. Tuesday-Saturday at 8, Saturday at 2, and Sunday at 3; $40 to $60; Wednesday at 2 p.m., $30 to $50. At the **Marquis Theater**, 1535 Broadway at Forty-fifth Street (382-0100). Two hours and forty-five minutes. **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate/director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32 to $50. Saturday at 2, Sunday at 3, Monday-Saturday (except for Thursdays, which are dark) at 8, $42.50 to $60. At the **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 *mins.* ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Also in the satisfying cast are Donna Bullock, Carolee Carmello, Alison Bevan. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater,** 245 West Fifty-second Street (239-6200). 2 hours and thirty minutes. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. With Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday-Saturday at 8, Saturday at 2; Wednesday at 2; $40-$60. Opened: 11/12/89. **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Bruno Kirby, Jane Kaczmarek in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize) is set in 1942, & focuses on a German-Jewish grandmother who rules her home with an iron fist. Production is staged consummately by Gene Saks. Her teenage grandsons move in with her when their father goes south to work. Ensemble acting, with Mark Blum, Jamie Marsh, Benny Grant, & Lauren Klein, is flawless. Opened: 2/21/91. Monday-Saturday at 8, Wednesday & Saturday at 2; $27.50-$45. **Richard Rodgers,** 226 West 46th (307-4100). 2½ hrs. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil & Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn & John Caird with their customary panache. With Robert DuSold, J. Mark McVey (Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; $25-$50. 200 tickets ($16) available at b.o. Monday-Thursday for students and senior citizens with i.d.s; 2 to a person. At the **Imperial,** 249 West 45th (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role at Wednesday matinees at 2 p.m. and Saturday evenings at 8 p.m. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). 2 hours and 45 minutes. **IRLS**

ON BORROWED TIME—George C. Scott stars in (and is also the director of) a revival of Paul Osborne's comic fantasy, based on the L. E. Watkins novel, which tells the story about a grandfather and his adoring, orphaned grandson. Together they encounter Death in the human form of Mr. Brink and outwit him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. Featured in the fourteen-member cast are Conrad Bain, Nathan Lane, and Teresa Wright. Tuesday-Thursday at 8, Wednesday and Saturday at 2, Sunday at 3 p.m.; $36; Friday and Saturday at 8, $40; runs through 1/5/92. **Circle in the Square Theater,** 1633 Broadway at Fiftieth (307-2704). 2 hrs. 25 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Vanita Harbour, Eric Riley, Rozz Morehead, Ellis Williams, Milton Nealy, Nikki Rene, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Ibijoke Akinola. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 p.m.; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). Ninety minutes. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m.; $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). Two hours and thirty minutes. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan), who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman, and the choreography is by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. $35 to $60; Wednesday at 2 p.m., $30 to $52.50, Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West Forty-fourth Street (239-6200). Two hours and thirty minutes. **IRLS**

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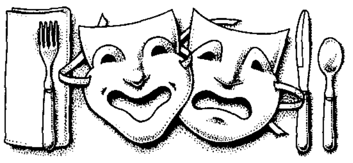

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THEATER

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday & Saturday at 2; Sunday at; $37.50-$45. Opened: 11/8/90. **Vivian Beaumont**, on the main floor in the Lincoln Center complex, 150 West 65th Street (239-6200). 1 hour, 30 minutes. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; succulent music by Cy Coleman; lyrics by Comden & Green. In the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday-Saturday at 8 p.m.; Saturday & Wednesday at 2; $25-$60. Opened: 5/1/91. **Palace**, 1564 Broadway at 47th (730-8200). Two hrs. and 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. With Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, Karen Ziemba. Tuesday through Saturday at 8; Sunday at 3, Saturday and Wednesday at 2; $37.50. **Westside Theater**, 407 West Forty-third Street (307-4100).

THE BABY DANCE—Jane Anderson's play stars Linda Purl and Stephanie Zimbalist; directed by Jenny Sullivan. It revolves around two couples who strike a desperate deal for the adoption of an unborn child. Others in the cast are Richard Lineback, John Bennett Perry, and Joel Polis. Previewing now (through 10/16), Tuesday through Thursday at 8 p.m., Sunday at 7 p.m.; $21. Friday at 8 p.m., Saturday at 6:30 p.m. and 9:30 p.m., Sunday at 3 p.m.; $24. From 10/17, Tuesday through Thursday at 8 p.m., Sunday at 7 p.m., $30; Friday at 8 p.m., Saturday at 6:30 p.m. and 9:30 p.m., Sunday at 3 p.m., $35. At the **Lucille Lortel Theater**, 121 Christopher Street (974-8782).

BABYLON GARDENS—Timothy Hutton and Mary-Louise Parker star in Timothy Mason's look at young couples battling to bridge the gap between the haves and the have-nots in the crush of Manhattan's Lower East Side; directed by Joe Mantello. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; $24 to $32.50; through 11/3. **Circle Rep.**, 99 Seventh Avenue South (924-7100).

THE BALCONY—Jean Genet's drama, directed by Edward Berkeley, takes place in a brothel where men act out their political as well as sexual fantasies. Wednesday-Saturday at 8 p.m.. Sunday at 7 p.m., Monday at 8; $12; 10/18-11/10. A Willow Cabin Theater production at **INTAR !**, 508 West 53rd Street (886-1889).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John M. Higgins) she fears her parents will not accept, and invents another, "the perfect boy friend" (a young Jewish doctor), then faces the inevitable when the family meets the out-of-work actor she hired to play a fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, Tom Hewit, and Bernie Landis. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25-$32.50. At the **Lambs Theater**, 130 West 44th Street (563-4370).

BEGGARS IN THE HOUSE OF PLENTY—John Patrick Shanley's play takes place over thirty years in the history of a Bronx family where two brothers grow and adapt differently to their father's hostile and hard-edged manner. Featured in the cast are Loren Dean, Jayne Haynes, Dana Ivey, Laura Linney, Jon Tenney, and Daniel von Bargen. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $25; through 11/6. At Manhattan Theater Club's **City Center Stage II**, 131 West Fifty-fifth Street (581-7907).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, Michael McLernon, Douglas Gibson. Wednesday through Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20; through 11/3. **The Courtyard**, 39 Grove Street (869-3530).

BON APPETIT—"An Evening with Jean Stapleton", with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for Gateau au Chocolat. Sunday through Thursday at 8 p.m., $22 to $25; Friday and Saturday at 8 p.m., $24 and $27; through 11/3. At the **CSC Repertory,** 136 East Thirteenth Street (677-4210).

BREAKING LEGS—Philip Bosco and Vincent Gardenia are the stars of Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Also featured in the cast are Nick Wyman, Larry Storch, Susan Giosa, and Ronald Macone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

CABARET VERBOTEN—Created by Jeremy Lawrence, show tells of some of the extraordinary talents from Germany between the wars, forced to give up their work or join the National Socialist Party. Featured in the cast are John Rubinstein, Carole Shelley, Mark Nelson, and Betsy Joslyn. Sunday through Thursday at 8 p.m. $22-$25; Friday and Saturday at 8 p.m. $24-$27; 10/23, 24, 27, 29, 21; 11/2 and 5-24. **CSC Repertory,** 136 East Thirteenth Street (67-4210).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabited Runyon's world of the 30s and 40s. Wednesday through Friday at 8 p.m., Saturday at 5:30 p.m. and 8:30 p.m., and Sunday at 3 p.m.; $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

DISTANT FIRES—Kevin Heelan's play, directed by Clark Gregg, examines the relationships among six laborers on a construction site the day after race riots in Ocean City, and deals with the far-reaching consequences of racial unrest and prejudice within one's own race. Featured in the cast are Giancarlo Esposito, Jack Wallace, Jordan Lage, Ray Anthony Thomas, and Todd Weeks. Through 11/2; $12; Monday through Saturday at 8 p.m. At the **Atlantic Theater**, 336 West Twentieth Street (645-8755).

THE FANTASTICKS—The longest running show on or off Broadway (in its thirty-second year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, and featuring in the cast Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday-Friday at 8, Saturday at 3 and 8; Sunday at 2 and 5; $20. **John Houseman Theater**, 450 West 42nd Street (564-8038).

FOLKS REMEMBER A MISSING PAGE—James E. "Sonny Jim" Gaines's stars in his own play which visits the glory days of Harlem through the eyes of a homeless elder citizen; directed by Andre Mtumi. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, Sunday at 2:30 p.m.; $22. At the **Nat Horne Theater,** 440 West Forty-second Street (575-0467).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops (as well as hits). Featured in the quite brilliant cast are Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; and Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night at liberty on earth to do the show (and other things) they never got to do in life. Featured in the cast are Paul Binotto, Greg Jbara, Drew Geraci, and Steve Gunderson. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place,** 158 West Seventy-second Street (595-7400).●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D; directed by Jonathan Wilson. Featured in the cast are Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33; from 10/29. **Circle in the Square** (Ddowntown) Theater, 159 Bleecker Street (254-6330).

FUTZ—A revival of Rochelle Owens's play, directed by Tom O'Horgan, dealing with violence and intolerance in America, and built on the story of a reclusive farmer in love with his sow. With Peter Craig, Michael Warren Powell, John Baskos (as Futz), Marilyn Roberts, John Moran, Penny Arcade, Kimberly Flynn. Wednesday through Sunday at 7:30; 10/18 through 11/3; $12 to $15. **La MaMa, E.T.C., Annex Theater,** 74a East Fourth Street (475-7710).

GENEVA—A revival of George Bernard Shaw's 1938 play in which an imaginary League of Nations with the allegorical figures of Hitler, Mussolini, and Franco is put on trial in a courtroom, peopled by foreign ministers, Soviet commissars, third-world dictators, Jewish refugees, bishops, journalists and typists, and, wired for radio, is broadcast to the world; directed by Casey Kizziah. Featured in the cast are Dan Snow, Craig Smith, Grant Neale, James Sterling, Harris Berlinsky, and Charles Mitchell. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16; through 12/6. At the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

THE GOOD TIMES ARE KILLING ME—Angela Goethals and Chandrea Wilson star in Linda Barry's play with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $35. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

JUST A NIGHT OUT—Richard and Susan Turner's musical about a traveling band of performers on a dying circuit, making an effort to survive. Featured in the cast are Ron Wyche, Bruce Butler, Juju Harty, Chandra Simmons, Althea McQueen, Messeret Stroman, and Deborah Keeling. Wednesday and Sunday at 3 p.m. and 7:30 p.m. Thursday and Friday at 7:30 p.m., Saturday at 3:30 p.m. and 7:30 p.m.; $20 and $22.50. A Negro Ensemble Company production at the **Top of the Gate,** 160 Bleecker Street (475-5120).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of two married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. With Roxanne Hart, Anthony Heald,

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MACBETH—In this study of unbridled ambition and its consequences, Stephen McHattie has the title role with Jennifer Harmon as his Lady, Richard McWilliams as Macduff; plus a cast of twenty. Friday through Thursday at 8, Saturday, Sunday and Wednesday at 2; through 10/27; $20 to $24; Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music reolves around the search for a 'Ketuba', a Jewish marriage certificate which the parents of the groom want the parents of the bride to show them before they will permit the marriage; directed by Howard Rossen. Featured in the cast are Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, and Shira Flam. Current production is entirely in Yiddish, but with simultaneous English translation through headsets. Saturday at 8 p.m., Sunday at 2 p.m. and 5:30 p.m.; $18 to $20; 10/19 through 1/12/92. At the **Folksbiene Theater**, 123 East Fifty-fifth Street (755-2231).

THE MISANTHROPE—Moliere's play, translated by Richard Wilbur and featuring Andrew Borba, Sam Tsoutsouvas, Lee Chew, Shari Simpson, Oliver Clark, Gordana Roshovich, Michael Hammond, Ian Trigger, and Gillian Hemstead. Through 10/20. At the **York Theater**, 2 East Ninetieth Street (534-5366).

NECKTIE BREAKFAST—Bill Nave's play, a fictionalized account of the last public execution in America in 1936 Kentucky; directed by Vera Beren. Through 10/27 (call for times); $15 to $18. At the **Harold Clurman Theater**, 412 West 42nd Street (594-2370).

THE NOVELIST—Gretchen Walther and Will Lyman star in Howard Fast's fictional account of a chapter in the life of Jane Austin detailing her love affair with a captain, their first meeting, and their short and intense relationship; directed by Sam Schacht. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 3 p.m.; $22. At the **Theater Row Theater**, 424 West Forty-seond Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday-Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday & Wednesday at 2, Sunday at 3, $32.50. Opened 12/12/85. **Douglas Fairbanks Theater**, 432 West Forty-second St. (239-4321). ● ●

OUR LADY OF PERPETUAL DANGER—Kevin Cristaldi, Mary Tahmin, and Robert Arcaro star in Adam Kraar's play, set in an Italian-American neighborhood, about a reporter working on a story involving his wife's ex-lover; directed by Joel Bishoff. With Alexandra Reichler and Arija Bareikis. Monday and Tuesday at 8, Saturday at 2:30 and 8:30; $12. **Judith Anderson**, 422 West 42nd Street (l/718-858-2556).

OUR LADY OF THE TORTILLA—Luis Santairo's comedy; directed by Max Ferra, is about a college student who brings his Anglo girlfriend to meet his family and tries to disguise their Latin ways, only to be thwarted by a spinster aunt who has a religious vision while baking tortillas. In English language: Wednesday and Friday at 8 p.m., Saturday at 3 p.m.; and in Spanish language: Thursday and Saturday at 8 p.m., Sunday at 3 p.m.; through 11/10; $20. **INTAR Theater,** 420 West Forty-second Street (869-3530).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday throughFriday at 8:30 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: they've returned after a most successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday-Friday at 8 p.m., Saturday at 3, 7, and 10; Sunday at 3; $35. **John Houseman Theater**, 450 West Forty-second Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four**, 424 West Fifty-fifth Street (695-3401). ● ●

A PIECE OF MY HEART—Shirley Lauro's play, suggested by Keith Walker's book, tells of Vietnam where six courageous American women who served as nurses struggle to make sense of a war that irrevocably changed them and a nation that shunned them; directed by Allen R. Belknap. Featured in the cast are Annette Helde, Novella Nelson, Sharon Schlarth, Tom Stechschulte, Cynthia Carle, Kim Miyori, and Corliss Preston. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., and Saturday and Sunday matinees at 2:30 p.m.; 10/15 through 11/24; $35. A Manhattan Theater Club production at the **Union Square Theater**, 100 East Seventeenth Street (581-7907).

PROMISED LAND—A musical by George Fischoff celebrating the struggles for freedom as a tale of courage and triumph, directed by Peter Bennett, with choreography by Mercedes Ellington. Wednesday-Saturday at 8, Sunday at 3 and 7, Wednesday & Saturday at 2; $25. Lambs Theater production at the **Little Theater**, 130 West Forty-fourth Street (997-1780).

THE RADIANT CITY—Created and directed by Theodora Skipitares, theater work uses puppets, sculpture, film, slides and music (score by Christopher Thall; lyrics by Andrea Balis; singers Lisa Kirchner & Will Badgett) to illuminate the history of the City & the life & career of master-builder Robert Moses. With puppet manipulators, dancers, and circus performers Ed Greenberg, Cora Hook, Michael Preston, Cathy Shaw. Tuesday-Saturday at 8; Saturday at 2; Sunday at 3; $26. **American Place Theater**, 111 West 46th Street (840-3074).

REPERTORIO ESPANOL—Events at present scheduled for the fall: Jacobo Langner's *Esperando La Carroz* (Waiting for the Hearse); directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). Pilar Rioja (through 10/27) with an evening of flamenco and traditional Spanish dance ($18 to $25). For schedule phone theater. At the **Gramercy Arts Theater**, 138 East Twenty-seventh Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, his play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece", and is loosely based on the Bard's *The Tempest.* With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins, Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner–all musicians who must be able to play at least 5 instruments. Tuesday-Friday at 8, Saturday at 6 and 10, Sunday at 2 and 6; $31 to $38. At the brand-new **Variety Arts Theater,** Third Avenue and Fourteenth Street (239-6200).

RODGERS AND HART: A CELEBRATION—Music by Richard Rodgers, lyrics by Lorenz Hart; concept by Richard Lewine and John Fearnley; directed by Michael Ramach. With Mark Doerr, Tracy Venner, Suzanne Briar, Andy Taylor, Gary Anderson, Hope Harris. Thursday-Saturday at 8, Sunday at 3 & 7:30; $12; through 10/27. Triangle Theater, **Church ofHoly Trinity**, 316 East Eighty-eighth Street (860-7245).

ROSMERSHOLM—Henrik Ibsen's story of a passionate struggle for freedom in a repressive culture; directed by Richard Albert. With Jim Connors, Michele Cuomo, Philip Cuoma, Jack Warren, Mary Ann Conk, Thomas Walsh. 10/17-11/3; $10. Thursday through Saturday at 8 p.m., Sunday at 3 p.m. An Oberon Theater Ensemble production at **Theater 22**, 54 West Twenty-second Street (330-0445).

SERVY-N-BERNICE 4EVER—Ron Eldard and Lisa Gay Hamilton star in Seth Zvi Rosenfeld's drama, directed by Terry Kinney, which explores the relationship between a tough white homeboy and a young black model. Cynthia Nixon and Erik King complete the cast. Tuesday-Friday at 8, Saturday at 7 and 10; Sunday at 3 p.m. and 7 p.m.; $29.50. At the **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors*, original musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. Schedules change practically weekly so phone theater for specifics. At the **Improvisation Theater**, 358 West Forty-fourth Street. (765-8268).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize-winning play dramatizing the indestructability of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. With Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky, Robert Ierardi, William Charles Mitchell, Grant Neale, Mark Waterman. Thursday-Saturday at 8; Sunday at 3; $16; through 11/22. Jean Cocteau Repertory production at **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater**, Seventeen Irving Place (228-0844).

THE SUMMER THEY STOPPED MAKING 'LUDES—Subtitled *How Taking Peyote Turned Me Into a Coyote*: Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; through 11/28; $10. At **Dick Shea's**, 100 East Sixteenth Street (243-6542).

TARTUFFE—A revival of Moliere's mid-seventeenth century comedy about a concoction of desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. Martin LaPlatney is Tartuffe. Featured in the cast are Joanne Camp, Frank Geraci, Arnie Burton, Hank Wagner, Dugg Smith, Janine Lindsay, Anna Minot, Earle Edgerton, Kathryn Lee, and Julia Glander. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; through 10/19; $12 to $16. At the **Pearl Theater**, 125 West Twenty-second Street (645-7708).

A TEMPEST—Aime Cesaire's adaptation of Shakespeare's *The Tempest*, translated by Richard Miller, explores the political and cultural conflict opposing the white master, Prospero (Arthur French), his mulatto servant Ariel, the black slave Caliban, and raises questions about colonialism and racism. Featured in the cast are Rafael Baez, Clebert Ford, and Roger Robinson; music by Tiye Giraud. Part of the Ubu Repertory Theater's West Indies Fall Festival. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15; through 10/27. At the **Ubu Repertory Theater**, 15 West Twenty-eighth Street (679-7540).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as seven young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Fetured in the cast are Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m. and Sunday at 3 p.m. and 7 p.m.; $29.50 on Tuesday through Thursday; $32.50 on Friday to Sunday. At the **Orpheum Theater**, 126 Second Avenue (477-2477).

VOLARE (TO FLY)—Dario D'Ambrosi's play depicts the experiences of a man discovering after death in a plane crash that he is an angel. Thursday through Sunday at 8 p.m.; $12; 10/24 to 11/3. At **La MaMa's First Floor Theater**, 74a East Fourth Street (475-7710).

YOUNG PLAYWRIGHTS FESTIVAL—By writers under the age of 19: *Donut World*, by Matthew Peterson, directed by Michael Mayer; *Man at His Best*, by Carlota Zimmerman, directed by Mark Brokaw; *Secrets to Square Dancing*, by Denise Maher, directed by Gloria Muzio; *I'm Not Stupid*, by David Rodriguez, directed by Seret Scott. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 2 and 7; through 10/20; $22. This year the plays were chosen from 725 entries. **Playwrights Horizons**, 416 West Forty-second (279-4200).

THE WHITE ROSE—Lillian Garrett-Groag's play, set in Germany, focuses on 5 university students arrested for being members of an anti-Hitler youth movement; directed by Christopher Ashley. Featured in the cast are George Dickerson, Roger Howarth, Michael Louden, Victor Slezak, J. D. Cullum, Brad Greenquist, Melissa Leo, and Billy Morrissette. From 10/15 to 11/17; $22 to $25. At the **WPA Theater**, 519 West Twenty-third Street (206-0523).

OFF OFF BROADWAY

AN AMERICAN SCRAPBOOK—Robert Michael Morris's play, inspired by a collection of photographs dating back to the 1800s; directed by Debora Glenn. 10/23, 24, 25, at 8; 10/26 at 5 and 9; 10/27 at 3 and 7; $10. **Stage 52**, 549 West Fifty-second Street (869-3530).

AQUI NO PAGA NADIE (WE WON'T PAY, WE WON'T PAY)—In Spanish: Dario Fo's play presents the problems of hunger under the socio-economic conditions of the world's inflation. Featured in the cast are Soledad Lopez, Edgar Anchique, Jorge Ferreira, and Ana Maria Estrada; directed by Angel Gil Orrios. Through 10/20; Friday and Saturday at 8 p.m., Sunday at 3 and 6 p.m. I.A.T.I. at the **St. Benito's Church Auditorium**, 342 West Fifty-third Street (431-3613).

AUTOMATIC TELLING—Play by Arnold Johnston & Deborah Percy about art, money, & sex—not necessarily in that order; directed by Christine Linkie. Featured in the cast areChristine Granville, Paul Kawecki, and Nina Reynolds. 10/16, 17, 18, 19 at 8 p.m., 10/19 at 2 p.m. ; $10. A Love Creek Company production, at the **Westbeth**, 151 Bank Street (769-7973).

BEAUTIFUL CITY—George F. Walker's comedy, directed by Steven Keim, about architecture, romance, greed, witchcraft—and bargains! Thursday-Saturday at 8, Sunday at 3; through 10/20; $10. **Village Theater**, 133 West Twenty-second Street (924-8699).

BOBBI BOLAND—Nancy Hasty's play about a former Miss Florida married to her small-town sweetheart; directed by Lou Vuolo. With Megan Dunleavy, Lori Fischer, Byron Loyd, Dan Rubinate, Nancy Hasty, Dennis Hutchinson. Thursday-Saturday at 8; $10; through 10/19. At the **Calhoun School Theater**, 160 West Seventy-fourth Street (496-2983).

THE BOXING DAY PARADE—Clifford Mason's play, a commentary on the politics of the island of Jamaica during the '60s; directed by Jennifer Vermont-Davis. Featured in the cast are Arthur French, Clifford Mason, Norman Matlock, Pam Hyatt, and Carol London. Thursday through Sunday at 8 p.m.; $10. **Intar II**, 508 West Fifty-third Street (242-9244).

DANNY AND THE DEEP BLUE SEA—John Patrick Shanley's play, directed by Filomena Riviello, is a love story about two violent, battered, inarticulate, dangerous, vulnerable people. 10/22-26 at 8; 8/27 at 3; $10. **Arielle Theater**, 450 West 42nd Street (744-5885).

DOUBLE BILL—Ralph Pape's *Say Goodnight, Gracie*, and Romulus Linney's *F. M.*, both directed by Thomas Jackson. 10/18 at 8 p.m. and 10/19 at 4 p.m. and 8 p.m.; $10. Five Players production at **Ernie Martin Studio**, 311 West Forty-third Street (769-6901).

EAGLE OR SUN—Mexican playwright Sabina Berman's drama, directed byAmie Brockway, is an adaptation of an Aztec book representing the little-known account of the Spanish Conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. Featured in the cast are Doug Jewell, Joey Chavez, Maria Merullo, Ricky Genaro, Tera Mallen, and John DiLeo. Saturday at 8, 10/12 through 12/29, and Sunday at 2, 10/13 through 12/29; $10. At the **Open Eye Theater,** 270 West Eighty-Ninth Street (769-4143).

FALSE PROFITS—Musical farce with book by Wayne Markover, music and lyrics by Neil Berg. Directed by Barbara McCulloh and choreographed by Jay Tramel, play tells of a self-proclaimed prophet who cons a group of believers out of their life savings in return for safety from Armageddon. With Michael Scott, Keith Bernardo, Anna McNeely, Pamela Lloyd, Elena Ferrante, and Jane Strauss. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m.; $10; through 10/19. At the **Theater**, 224 Waverly Place (971-8764).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday through Sunday at 8 p.m.; $65. A Partici-

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patory Theater production at **Il Sole**, 40 West Fifty-sixth Street (696-8585).

THE GREENING OF ROSITA—Katharine Lenhart's musical about a Bronx community's struggle to get the city to demolish a tenement in order to plant a garden on the site; directed by Austin Murphy. Thursday through Sunday at 7:30; through 10/27; $7. **Lincoln Square Theater**, 250 West Sixty-fifth Street (664-0654).

HEDDA GABLER—A revival of Henrik Ibsen's play about a woman's struggle with the limitations society places on her; translated by John Bergstrom, and directed by Brenda Lynn Bynum. Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; $10; 10/10 to 11/4. **Oasis Theater,** 230 East Ninth Street (673-3706).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's famous, witty comedy, directed by Kim T. Sharp. Lady Bracknell will not approve of her daughter's marriage until the fiance supplies proof of his aristocratic lineage. Featured in the cast are Warren Watson, Peter Blaxill, Grady Parrish, William Broderick, Doona Niemann, Tony Cormier, Emma Nicols, Mary Cushman, and Lisa Hayes. 10/10 through 26 (except 10/17); Thursday through Saturday at 8; $10. **Good Shepherd Church**, 66th Street between Broadway and Amsterdam Avenue (666-3955).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

JERSEY DEVIL AND THE SHEILA FROM OZ—Michael Lazarou's comedy tells the story of a 'hardcore, anxiety-prone, incurable romantic' from N.J. who meets a girl from Australia and their struggle to overcome their own nightmarish pasts; directed by Bill Zeleny. Featured in the cast are Robert Naturman and Olivia Braun. Tuesday-Sunday at 8, 10/22 through 11/3; $10. **Westbeth**, 151 Bank Street (645-6212).

KILL—Written and directed by Bina Shariff, play is set in the landscape of the Persian Gulf war; with a cast of 18. Through 10/27; $5; Thursday-Sunday at 8. **Theater for the New City,** 155 First Avenue (254-1109).

LAPSED CATHOLICS—An evening of theater by Christopher Durang and Terrence McNally, featuring the former's *The Actor's Nightmare*, and the latter's *Prelude and Liebestod*. The evening also includes pieces of unpublished works by both. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10. Through 10/26. A New York City Stageworks production at **TADA,** 120 West Twenty-Eighth Street (929-7685).

THE LAST TIME I FELL IN LOVE—Michael Lengel's one-acter is about a man obsessed with an entertainer, a woman looking for love in all the wrong places; directed by David Armstrong; followed by another one-acter, Carol K. Mack's *Postcards*. Thursday-Saturday at 8, through 10/19; $10. **Studio 305**, 119 West Twenty-third Street (1/718-457-1005).

LENNON: A LIFE—Written and directed by Rachel-Louise Rubin, play traces the life of the rock star and features instead of "real" Beatles tunes, musical numbers written by others. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 10/20. **Chelsea,** 361 West Seventeenth Street (947-0746).

LINE—Israel Horovitz's long-running play, now in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30 p.m.; $10. At the **Thirteenth Street Theater,** Fifty West Thirteenth Street (675-6677).● ●

LYSISTRATA—Aristophanes' comedy, directed by Mark McKenna, pokes fun at the Battle of the Sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. $10; Thursday, Friday, and Saturday at 8 p.m.; through 10/19. At the **CBGB Gallery**, 313 Bowery (982-4052).

THE MALE ANIMAL—A play by James Thurber and Elliott Nugent, wherein a college professor, in his search for academic freedom, sets off a conflict of brains vs. brawn. Thursday-Saturday at 8 p.m., Sunday at 4 p.m.; 10/17-11/10; $10. **Cafe/Centerfold Theater**, 263 West Eighty-sixth Street (866-4454).

THE NASTY BITS—Nicky Silver's play concerns a gay playwright, his actress wife, her actor lover, and the famous producer she invites to dinner and for whose attentions they all compete. With Stephanie Weatherton, Chuck Coggins, Bill Doyle, Neal Arluck. Thursday-Sunday at 8; through 10/17; $10. **Sanford Meisner Theater,** 164 11th Avenue (206-1764).

120 SECONDS—Andrew A. Young's drama, set in the understaffed Trauma Unit of a major hospital, is about an accidental death and the ensuing cover-up; directed by Anthony Di Pietro and performed by an ensemble cast of twenty-five. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m.; 10/17 through 11/2. At the **Synchronicity Space**, 55 Mercer Street (925-3960).

THE PHYSICISTS—Frederick Durrenmatt's comedy centering around an exclusive madhouse with patients Einstein, Newton, and Mobius, who argue what happens when man knows too much for his own good. Awful things happen. Directed by Paul Todaro, play features Mack Rhinelander, Alfred Preisser, and Bruce DeTorres as the scientists, and Michelle Gigante as Dr. Mathilde von Zahnd. Wednesday through Saturday at 8; $10; through 11/2. **House of Candles**, 99 Stanton Street (353-3088).

PICNIC BASKETS—Art Kelly's drama about two teachers and their relationships, one beginning, and one fading (they go on a picnic); directed by Stan Yukinaga. With Dina Dillon, Daniel E. Murray, Joe Moretti, Sonia Resika. Tuesday through Saturday at 8, Sunday at 2; $10; through 11/2. A Wahoo production at the **William Redfield**, 354 West 45thStreet (924-0077).

PLAY-TIME (SERIES TWO)—One-act plays by one-act directors: Maurice Martorella's *Cafe Cha Cha*, directed by Arnold Willens; James Himelsbach's *Zero King*, directed by Arnold Willens; Paul Zimmerman's *The Founder*, directed by Zoey Zimmerman. Saturday at 8, Sunday at 3, Monday at 8; $15; through 10/21; $15. **Theater-Studio**, 750 Eighth Avenue (719-0500).

RELATIONSHIP JONES—Theresa Diamond's play, directed by Susan Freel, relating to central love relationships and the human condition. Four tough single-minded females are aggressive about getting what they want, but they're past the ingenue stage. Thursday through Saturday at 8 p.m.; $6 to $8; 10/17 to 19. At the **WOW Theater**, 59 East Fourth Street (460-8067).

THE SCHOOL FOR WIVES—Moliere's timeless comedy of one man's machinations to obtain the perfect wife; directed by Eleanore Tapscott. Thursday, Friday, Saturday at 8 p.m., Sunday at 3 p.m.; $10; through 11/17. At the **Westside Repertory Theater**, 252 West Eighty-first Street (874-7290).

THE SORROWS OF FREDERICK—Written and directed by Romulus Linney, starring Austin Pendleton; Thursday through Sunday at 8, Sunday at 2 (Monday show 10/21 at 8); through 10/27; $10. **Signature**, 3 Bond Street (262-1647).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, and celebrate with Rick Pasqualone and Sharon Angela who are the happy couple. Tuesday-Saturday at 7, Saturday & Sunday at 2; phone for prices (279-4200).

TRUE WEST—Sam Shepard's play explores the complex relationship between two brothers; directed by Jeffrey Eric Jenkins. With David J. Roth, John Doman, Marty Grabstein, and Ann Parker. Wednesday through Saturday at 8; $10; through 10/19. At **Producers Club,** 358 West 44th Street (1/718-398-4686).

TWO BY TWO—An evening of one-acters, written and directed by women, the first written by Daphne Dennis and the other by Rebecca Maiden, both directed by Lucy Keyes. Sunday-Wednesday at 7:30; through 10/23; $8. **Westside**, 252 West 81st Street (874-7290).

UBU ROI—A revival of Alfred Jarry's 1896 tragicomedy about war and powerplay, murder and deceit; directed by Karin Coonrod. Featured in the cast are James Urbaniak, Ledlie Borgerhoff, Thom Garvey, and Mary Christopher. Through 10/20 nightly, except Monday, at 8 p.m.; $10. Arden Party production at the **Ohio Theater**, 66 Wooster Street (969-0051).

UNDER MILK WOOD—Dylan Thomas's verse play about a day in a Welsh fishing village; directed by Alexa Kelly. Thursday through Monday at 8 p.m.; 10/17-11/4; $10. **Pulse Theater**, 870 Sixth Avenue (213-0231).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	***Inexpensive—Mostly $15 and under****
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French bistro. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D daily 6–2 a.m. **(M–E)** **AE, MC.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 *different wines by the glass*. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. *in the Fulton* Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

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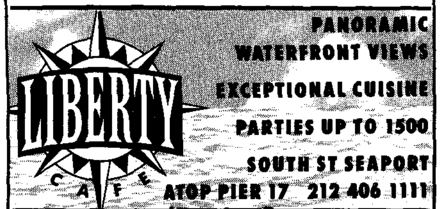

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SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CAFE MELVILLE—110 Barrow St., at Washington St. (924-0110). Casual. International. Spcls: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.–Sun. noon–3. Afternoon tea Tue.–Sun. 3–5:30. D Tue.–Sun. 5:30–1 a.m. Closed Mon. **(M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/

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Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat.-11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.—Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D

Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake wine sauce and fermented blackbeans over couscous, seared tuna loin with chayote squash and chive sauce, crabcakes with field greens and mustard beurre blanc. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili *quiles, tuna with mole.* Res. *sug.* L *Mon.–Fri.* noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: *smorrebrod, Scandinavian 'home cooking.'* L *Mon.–*Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux *chanterelles.* Res. *sug.* L *daily noon–3.* D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American.

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RESTAURANTS

Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

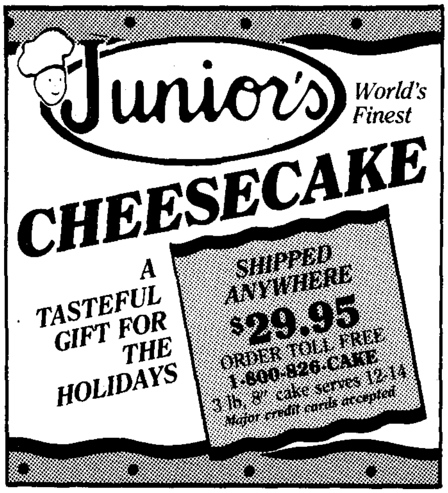
FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open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THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, *chicken-in-the-pot, matzo-ball soup.* Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—*Fifth Ave. and 59th St.* (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 *a.m.–midnight, Sun. from noon.* **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—*1063 First Ave., at 58th St.* (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, guacamole to order, pomegranate margaritas, manudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: *old-fashioned soda fountain with sundaes,* sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas *on a gingerbread crust with banana ice and spun sugar.* Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de *aguinnaga, fidegua, tapas, paella a la Valenciana.* Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CA'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (838-3725) Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. *noon–2:30. D Mon.–Sun. 5:30–11.* **(M–E)** **AE, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** *Cocktails daily noon–1 a.m.* **Gallery:** *Tea daily* 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

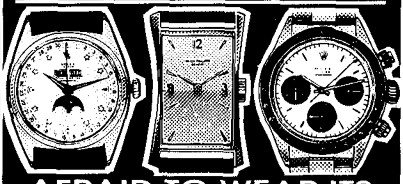
LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls:



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762 Ninth Ave. (At 51st St) 489-0810
1463 Third Ave. (Bet 82 & 83 St) 249-1423

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57 West 48th Street (Rockefeller Center)
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8½
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Southern Italian Cuisine and Family Style Service
Every appetizer, pasta and main course will serve 2 people
208 EAST 52ND STREET 212 759-7373

chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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1 BR Available Weekdays (Flex.)—In 2-BR apt. Upper E. 70s. 212-535-0236

COOP/CONDO
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PENTHOUSES

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GREENWICH VILLAGE Duplex atop Full-Service Bldg on Fifth Ave. 3 BR, 3 1/2 lux bths. 1,000 SF terr, C/AC, views, fplc, condo. Ask $875K. No board approval.

SUTTON PLACE/off. Country Charmer. 2 BR, 2 bth, fireplaces, 1,000 SF terr, open city views. Ask $649K. No board approval.

PARK AVE/80s. Grand 9-rm apt in top bldg. $2 million.

JUDITH THORN: 212-288-9400
ALBERT B. ASHFORTH INC.

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70s EAST 4 ROOMS
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2 bdrms, 2 baths, modern kitchen, hi floor. WBFP in LR, very lite, sunny. Owners anxious to sell. Includes brand-new furnish. Asking $365K.
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DOUGLAS ELLIMAN

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TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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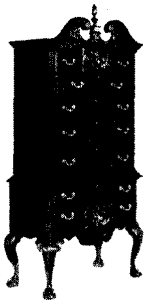

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Vivacious, Petite British Redhead—Works in media - successful, independent. Loves movies, cycling, outdoors - 42, divorced, two teens. Seeks similar soul, 40-50, professional, warm, great sense of humor, over 5'8". 7240 ✉ ☎

Close Encounter Wanted—With caring Jewish man by warm, slim, pretty Jewish professional, young 39, great figure, love music, arts, outdoors, more. 2435 ✉

Ad Nauseum!—Sick of false claims?! Then, by tonight you're answering this. Figure three days in the mail - it hits me like a ton of bricks. See you in six days! Oh yeah - cute, stable Jewish male, medical professional, 35, good-natured, blond/blue, with thin athletic build. Seeks pretty, petite Jewish lady to end my ad-writing career. 8926 ✉ ☎

Affectionate, Handsome, Successful—Jewish NJ dentist, 33, 5'9", seeks beautiful, slim, elegant female, 20-30, to share good times and possibly a lifetime. Note/phone/photo. 2531 ✉

Attractive, Sensitive Female—38, successful attorney - part adventuress, part homebody. Loves travel, animals, science fiction books, movies and classic rock 'n' roll. Seeks 32-47 "tough guy with heart of gold" for real life happily-ever-after. Smoker welcome. 2476 ✉

It Will Be Exciting When We Meet...—You are a tall, handsome Jewish man, 38 to 40-something, fun-loving, serious at the right times, sensitive and secure. I am a blond, blue-eyed, 5'8", good-looking woman, bright, cheerful, Southern and sincere. We both have a lust for life and a need to meet each other. Photo appreciated but not required. 7213 ✉

Endangered Species—Attractive, slim, fit, long hair, blue eyes, successful, no kids, 42, professional - even nice! Wants attractive, successful man, 42-55. 8938 ✉

Golf Is Suddenly—A major minor passion in my life (I have natural talent) - but my weekend house is in Putnam (although I dwell in the city), and Westchester has all the great courses. So, I'm seeking a funny, confident, intelligent, successful 40something male in Westchester. I'm about the same - add attractive, a bit younger and seeking a new relationship (with a golfer?). 2518 ✉ ☎

Write Into My Life—Attractive, slim, educated Jewish female, 50, seeks intelligent, kind male for best friend. 8927 ✉

Splendid, Blond, Blue-Eyed Female—39, stunning, worldly, physically fit, insightful, sophisticated yet earthy, with Mother Theresa's heart, downtown spirit, inquisitive mind, adventurous. Seeks accomplished, diverse, athletic, emotionally secure man. Photo. 2515 ✉

Special, Charming Lady—Desires Jewish man, 60 plus, with integrity. 7245 ✉ ☎

Very Attractive—Tall Jewish professional, widow with children, 38, seeks sensitive professional, nonsmoker, Jewish man, 35-48, for companionship and romance. Photo appreciated. 7230 ✉

Do You Want—Someone to love and be loved? To share feelings and life's simple pleasures? This guy does. I'm 43, 5'11", trim, fit and an attractive, nonsmoking, divorced Jewish professional. Interests range from the arts to hiking and camping. Seeking adventurous, nonworkaholic, earthy Jewish female counterpart, under 40, for laughter, hugs, marriage and kids. 7195 ✉ ☎

Ex-Model—In artistic profession, NY/Palm Beach resident, enjoys books, classical music, seeks man, 58 plus. 2420 ✉

Sophisticated, Divorced—White male, physician, 6'2", seeks bright, attractive, affectionate female companion, 35-45. Bio, photo and phone please. 7253 ✉

Attractive—Sensuous woman with insight, 35, seeks ambitious, sensitive male with integrity. Note/photo. 8869 ✉ ☎

Sensuous, Spirited, Savvy—Very attractive, petite slim brunette, 32 - enjoys both new adventures and the comforts of home, NYC and the country. Searching for one special, handsome professional man, with a sense of humor, traditional values, for a lasting relationship filled with love and laughter. Photo please. 7251 ✉

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Add my name to the Believers!
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Let's Enjoy Life Together—Warm, romantic, handsome CEO, 46, seeks passionate, attractive and intelligent woman who values a sense of humor, sensitivity and a desire to share both experiences and feelings. Note/photo. 8945 ✉

Very Attractive, Japanese—Professional woman, 5'5", seeks a very special man, 27 plus, to bring out the best in each other. Photo/phone. 7227 ✉ ☎

Genteel, Soft, Sweet, Thrilling, Bright—Witty and hip - in a super trim, beautiful, stylish, effervescent female who dreams of a tall, accomplished, healthy, romantic, stimulating mate, 45-55. For heightened love and life. Note/photo/phone. 2502 ✉

Heart of Gold—Even Thelma and Louise would like me. 33-year-old Jewish male, tall, very handsome, bright, caring, giving and sensitive, warm and witty, seeks sweet, unaffected Jewish female. Help me prove the good guy can still get the girl. Photo please. 8918 ✉

Warm, Witty, Attractive—Slender brunette, 5'5", with sparkly eyes. Culturally aware, successful professional. Want to share home and hearth, long walks and talks/travel/swimming/ballroom dancing. Are you the man for me? 35 to 45, NYC area. 7015 ✉

Timing Is Everything!—Exotic-looking, adventurous, 5'9" lady, 33, seeks tall, athletic, honest guy who likes to laugh and has time to spare. 2498 ✉ ☎

Ready For 'C' Word!—Are you? 34, 6', very fit, adventurous, smart, Catholic, who desires woman, 24-36, who is upbeat and (com)passionate, to share dreams, days, dinners. Bio/photo. 7220 ✉ ☎

All I Want For Christmas—Is some TLC from an educated, successful, creative, funny and sincere man in his 30s, who wants to share life, love and linguine with an attractive, trim, petite lady DDS - who's in her 30s, has great expectations and a flair for run-on sentences. Note/photo/phone. 2532 ✉

Beautiful, Sultry Brunette—Jewish, divorced lady, published poet and artist, working in real estate family business - love the arts. Looking for successful, handsome gentleman, 49-55, 5'10" and over, who also shares love for the arts. Photo and letter requested. 8944 ✉

Seeking To Share Good Times—And The Sunday Times with a caring, bright Jewish man, 35-52. I'm 39, slim, an attorney and mom - who enjoys concerts, cuisines, conversation and cuddling. 8936 ✉

Classy, Handsome Lawyer—40, warm, bright, 5'9", Jewish Manhattanite, seeks serious relationship with pretty, affectionate, vibrant, intelligent, professional Jewish woman, 27-34. Nonsmoker. Note/phone/photo a must. 8919 ✉ ☎

Incredibly Handsome MD—29, with blue eyes, biceps and soul, seeks angelic beauty for love and laughter. Photo. 2533 ✉

Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

If You're Nice As I Am—But you're having troubles/Being single in NY, a town that prefers doubles/Here's an attractive widow, 53, and Jewish/Who likes theater, movies, the ballet, and isn't a bit shrewish/ If you're secure financially as I am, and emotionally a mensch/Have a sense of humor, prefer Italian food to French/If still active and under 62 is part of your description/A current photo with a note proves you're no apparition. 2490 ✉ ☎

Natural Selection—Comely, professional Jewish woman with elan interested in a Jewish man - high achiever (profession or business) who enjoys the intellectual world, 60-70. Detailed letter please. Looks secondary to the soul. 2486 ✉

Relax: You Are Being Hypnotized—If you are female, 25-31, intelligent, optimistic, trim and pretty, and curious about this handsome, athletic, caring, responsible Jewish man of 30, respond with photo and phone. Okay - wake up! 8917 ✉ ☎

Very Pretty—Fun, 5'4', slender blond female MD, early 30s, seeks cultured, attractive professional man, 30-40, Jewish. Phone and photo please. 2493 ✉

Attractive Arts Attorney—5'7", Jewish, seeks literate, down-to-earth woman who enjoys travel, the arts, weekends in the country. Photo appreciated. 8908 ✉

Blond MD-In-Training—Mid 30s, compassionate, seeks bright, concerned and considerate guy for ever. 7210 ✉ ☎

Astarte—Alone in the heavens, wants male comrade for skywalking, divine mischief and celestial transports of delight. Photo/couplet. 7248 ✉

Millionaire—Good-looking Jewish male, 34, is looking for a relationship with a beautiful woman who is Jewish, very wealthy and enjoys dining, theater, long weekends in the Caribbean and all life has to offer. Note/photo. 7071 ✉

Big Jewish Man—(6'1", 250), fine arts professional, weekend dad, marriage-minded, domestically inclined, reasonably handsome, reasonably witty, with quite sophisticated if somewhat Downtown tastes, would love to meet a companionable, stylish and sexy woman who loves (wants?...has?) children, wants a home, and knows just exactly how remarkable she is. So, write already. 2451 ✉

20s, Pretty Female—Career in finance. Seeks handsome professional male. POB 428, NYC 10268-0428

Were You Looking For Me?—Beautiful blond divorcee, 38, long blond hair, slim, sexy hourglass figure, great legs, upbeat, vivacious, bright, financially secure, no dependents, just returned from Paris. Desires meeting worldly, well-traveled, urbane, articulate businessman who is passionate and upbeat. Send me a note - you won't be disappointed! 7132 ✉

For Pa, Make Her A Scholar—For ma, make her rich as a king. For me, well...nice is everything. Jewish male, 32, enjoys movies, sailing, theater, beaches. Seeks gloriously nurturing woman. Thoughtful note. 7130 ✉

Classic Italian Beauty—34, warm and sincere, seeks handsome athletic man, 34-38, who is successful and has a lust for life. Phone and photo a must. 7134 ✉

Giants, Knicks, Yanks Fan—Pretty, petite, 34, Jewish female PhD, seeks smart, successful and romantic man. Note/ photo. 7153 ✉

Zippy 50ish Widow—Looking for zippy 60ish man for tooting around town, romance and such. Me: slim, 5'4", pretty, good career going. You: taller, smarter, bullish on life. Brief note. Photo a plus. 2427 ✉

Handsome Jewish Professional—33, 6'2", blue eyes - seeks pretty, shapely Jewish female, 24-32. Photo/phone/note. 7233 ✉

Young 49—5'5", great sense of humor; exercise - healthy. Seeking established, gentle man, nonsmoker - enjoys theater, movies, romantic dinners. Photo. 7208 ✉

Fit, Fun And Fabulous—I'm a 40s, very attractive, vivacious lady who loves to ride, jump, enter equestrienne competitions... and treats life in the same exciting way! If you are a physically fit, successful man with a sense of style and sophistication - sincere, honest and warm - let's ride life together! Photo/phone please. 8934 ✉

Handsome MD, 38—West European-educated, with traditional values, new to NY. Seeks beautiful, sexy woman with good heart, 24-32, who desires friendship, love and family. Please send note/photo/ phone. 8932 ✉ ☎

Sincere, Successful Male—36, fit, nice-looking, traditional values, seeks petite, playful and huggable beauty to enjoy life's simple pleasures. Photo please. 2508 ✉

Serious Man Requested—(718), no drink, drugs, smoke, good body, tall, 30s (feels in 20s), divorced, kids okay but not looking to have more - for this exceptional, attractive, trim Italian-American woman, 30s, educated, understanding, self-supporting, with 7-year-old. Photo/phone. 2479 ✉

White Single Male—43, shy, with good sense of humor and self. If you are a secure female and also shy, I'd like to hear from you. 2492 ✉ ☎

Single White Male—43, 6', green eyes, lives in NJ - works in NY. Would like to meet an attractive, thinnish woman, 30-45, who enjoys being treated like a lady and likes a good sense of humor. You will not be disappointed. Please send letter; photo optional. 7158 ✉

Global Woman—World sojourner, sophisticated, intelligent, attractive, 30s, 5'9", 130. Lives creatively. Looking to settle with similar man, tall, fit, young (to 42), loyal, successful, semi-retired free spirit (with spark). Meet here, later to live in more tropical, jovial environs. Maybe kid(s). Bio/photo. POB 930, NYC 10024

One In A Trillion—Outdoorswoman seeking outdoorsman between 30-50 years old. Let's fill in the lines together. Note and phone. 8922 ✉ ☎

Free As A Bird—Independent too. Looking for male match: attractive, over 50, great personality, humor, warmth, thoughtfulness and love of a sophisticated life - and life in general. 7252 ✉

Perspicacious Technocrat—Partial to cats, 6'2", 175 lbs, 40, seeks lithe, pedaling lady professional over 5'9", 28 or so, to smell the roses. POB 1274, NY 11372

Life-Loving—New Zealand head-turner seeks tall, intelligent, personable man, 38-49, who enjoys sailing, travel, bicycling, cross-country skiing, music, picnics and gourmet dining. Photo. 2505 ✉ ☎

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 28-40. Photo, please. 7235 ✉

The Case Of The Missing Mr.—Clues: I am an attractive, Jewish female attorney, 35, vivacious, affectionate and bright, with a great sense of humor. I like tennis, old movies, CBS-FM, animals and mysteries. You are a professional, intelligent, caring and fun-loving man looking for friendship, laughter and love. Help me solve this case. Note/photo/phone. 2478 ✉ ☎

Handsome, Blue-Eyed Bachelor—CPA - financial officer, athletic, 33, 6'. Seeks a warm, smart, sexy lady with class. Photo please. 2494 ✉

Class-Act Exec—Widower looking for Westchester lady, 40-50, for a meaningful relationship. Photo please. 8911 ✉

Searching For A White Male MD—5'10" plus, 30-39 years old, kind, caring, affectionate and sophisticated; enjoys working out, theater, fine dining and travel. I'm a very pretty, well-traveled, classy, 29-year-old female professional, 5'7 1/2", slim, brown hair, hazel eyes, radiant smile - with dimples, looking for a lasting relationship. No rebound/smoker please. Note/photo if available. 2510 ✉

Very Pretty/Very Smart—Jewish princess, 38, in her East Side castle, seeks handsome prince to marry. 7217 ✉ ☎

Attractive Jewish Businesswoman—30, slim, bright and witty seeks successful Jewish male, over 30, who enjoys dining out, traveling and the good life. Letter/ photo if possible/phone. 7242 ✉

Classy Lady—With smarts, good looks, sensitivity and a sense of adventure, seeks Jewish man, 38-50, with same. I am a very pretty, slim, young-looking 41-year-old with a successful career and varied interests. A meaningful relationship with a special man would be perfect. Photo/ note. 7237 ✉

Every Day Is Precious—I am that rare woman/friend: beautiful, with bright, kind blue eyes, sexy brown hair, smooth creamy skin, high cheekbones, a warm ready smile, 5'5", elegant, fit and healthy; professional, energetic, happy, confident, fine character, giving, sincere, playful, down-to-earth, accomplished, Jewish, passionate, sentimental, athletic. Ready to appreciate a kind-hearted man, to build a life together, with children and a dog. You know yourself, what you want, and go after it: you are entrepreneurial, or professional in private practice, Jewish, 34-50, 5'8" plus, fit, athletic, active, warm, traveled, talented, laugh and give easily, private. You must exist, because I do. Please make us both happy! Note with photo, phone and be a healthy nonsmoker. 2513 ✉

Can I Spoil You?—Woman, 36, light smoker, successful, Rubenesque, beautiful, with a sparkling smile. Seeks man of integrity, chivalry, wonderment, who'd like to become the center of my world. I'm looking forward to hearing from you. Photo a nice touch. 2519 ✉ ☎

Mature Male—Nonsmoker, well-traveled, seeks mature female. 8942 ✉

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Attractive Jewish Male—47, 6'2", physically fit, financially secure, seeks attractive lady, 35-45, who seeks the better things in life - for possible long-term relationship. Photo please. 2517 ✉

Pretty, Young-Looking—White female, 37, likes the outdoors, long walks, poetry and travel. Wants to meet a 36-44-year-old single man with an open heart. 2522 ✉

Buxom, Warm, Sensual—Dark-haired, size 5, Jewish young lady, looking for Jewish mensch, 30-45, who is affectionate/healthy - likes to smile - and emotionally secure. 7239 ✉

Women Friends Tell Me I'm Sensitive—Men friends tell me I'm funny. My therapist tell me I'll make a great husband. 39, 5'10", 180. Classical musician or interest. Note/photo. 2485 ✉ ☎

Looking For—An athletically-built ski partner. I'm a single white female, 32, waiting for the snow and you. 7246 ✉

Tall, Dark, Handsome—Attorney, 43, divorced, 6'2", 185 lbs, former model - seeks tall, slim, attractive female, 25-35, for serious relationship. Animal lover a plus. Phone/note/photo necessary. 2470 ✉

Circle This Ad—Entrepreneur, 45, 5'10", 180. Likes dry wit, restaurants, fashion, autos. Dislikes too expensive to list. Seeks very pretty lady, up to 38, nonsmoker. Note/photo optional/phone. 8897 ✉

Downtown And Outdoors—Professional photographer who enjoys City culture and arts, the outdoors - running, hiking, cycling and travel - seeks slim, fit, intelligent, creative woman, 28-35, with similar interests, to share fun, adventures, plus... Photo/note/phone appreciated. 8907 ✉

Harvest Of Love—Handsome, fit and successful gentleman seeks sincere sweetheart, 25-32, for fun, romance and relationship. Humorous note and photo a plus. 2481 ✉

Take A Chance—Male, 32, Christian, athletic, attractive - enjoys simple pleasures in life. Seeks female, 25-35, with similar values, for a relationship of value. Note/photo please. 8937 ✉

Adventurous, Beautiful, Exciting—Sensuous and athletic, financially secure - seeks successful male, fit, nonsmoking, over 35. Photo/phone/letter. 2523 ✉ ☎

Wanted: First Class Wasp Guy—49 plus, by warm, pretty lady. Photo. 8924 ✉

I'm Puerto Rican—43, financially secure, well-educated and down to earth. Seek intelligent, attractive, independent woman with great sense of humor to share the best that life has to offer. Photo please! 8931 ✉

I Seek—An attractive, youthful Oriental lady, bright, worldly and fluent in English. I am an active, successful, mature, worldly American who is also fun to be with - most of the time. 2419 ✉

Great Girlfriend Wanted—By a handsome, down-to-earth, self-employed Jewish guy, 33. Photo please. 8939 ✉

Cosmopolitan Male—Financially secure, seeks independent and outgoing female in her late 20s/early 30s, interested in travel, athletics, good food and fun. Please send photo and a note. 7214 ✉

Beautiful, Funny, Successful—Down-to-earth woman - doesn't have much time or inclination to attend UJA functions. I seek a handsome, nonreligious Jewish man (27-34) with terrific sense of humor and a warm smile. You are intellectual and professional, looking to explore the city. Interest in skiing a plus. Take a chance and I'll reciprocate letter/photo. 2483 ✉

56-Year-Old Gentleman—5'7", slim and good-looking, sense of humor, likes tennis, traveling, good music. Enjoying good health. Looking for attractive, easygoing girl, sincere, 43-48. Note, phone and picture please. 2474 ✉

Spectacular Relationship Wanted—Is it possible to find a happy, sincere and honest woman through the personals? You're bright, 24-29, sophisticated, successful, warm, giving, slim, attractive. I'm all of the above - just substitute recently 28, 5'10", athletic, male, clean-cut, handsome. Photo/phone/note. 2524 ✉ ☎

No Plain Jane—Tall, 5'8", slender, smart, pretty Jewish brunette, 32, seeks intelligent, attractive, nonsmoking Jewish male, 30-40, with sense of humor. Tarzan need not apply. Photo appreciated. 2501 ✉

Started Late But Catching Up—Tall, slim businessman, 50, athletic, seeks lively while sensitive female, 35-43, for relationship and possibly family. 8940 ✉

Prime Quality—Professional, upbeat 50something widow seeking special guy who, like me, is financially independent and has all the right stuff. Photo appreciated. 2525 ✉

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For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim, dark male with like qualities, age 55-65, please. 7243 ✉ ☎

Adventurous Attorney—Physically and emotionally sound, with US Coast Guard captain's license, plans six-month sabbatical cruising Caribbean in own safe, three-cabin, two-bath sailboat beginning January '92. Would like female companion for present and future adventures, who shares my disdain for smoking and drugs, and my humorous, personable and compatible nature. No experience needed but must be trim and nimble. Photo. 8916 ✉

Eva Marie Saint Look-Alike—5'6", thin, blond, 43, divorced, warm, fun-loving, good sense of humor, traditional values, emotionally and financially secure business professional with excellent sense of design and style. Seeking professional businessman with similar qualities to share city and country activities. Photo/phone. 2496 ✉

Mensches Only Please—I'm 32, very pretty, smart, lively and loving, successful professional, Lincoln Center type - eager to meet handsome, spirited counterpart, emotionally mature (but under 45), accomplished, energetic and family-oriented. Photo. 8909 ✉ ☎

Pretty Woman—Slim, active, elegant, cultured, warm and loving NJ widow, 50s, Jewish, seeks remarkable man with a kind-heart and sharp wit! Photo. 7244 ✉

Fun-Loving, Intelligent Woman—Desired by Queens, single white male, 33. Enjoys movies, music, the arts, dining and snuggling with you. Note/phone. 8923 ✉

58 Years Young—Businessman, 6'3", who has a country home and is warm and sincere, seeks a woman - 45 plus, down-to-earth, nonsmoker, who likes the arts and the outdoors - for a lasting relationship. Picture optional. 7250 ✉

Pearls To Work, Jeans On Weekends—5'9", outgoing, attractive lady in advertising, still love "Gone With The Wind", "Superman", plus antiquing, nature, animals and children. Respond with photo if you are a nonsmoker and born between 1941 and 1951. 8903 ✉

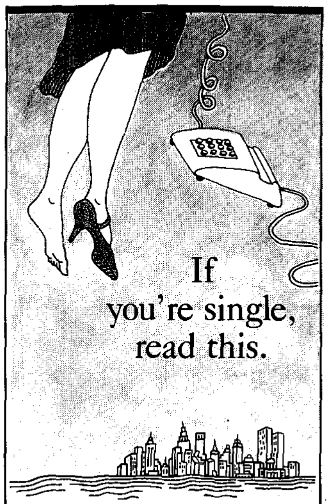
Tired Of Being Single—And relationships that go nowhere. Looking for someone special. I'm very attractive, 5'6", brunette, financially secure and independent, with a great sense of humor. Looking for a mensch, 29-35, who's interested in a lifetime commitment. 8904 ✉

Mr. Right—Gentle, witty, loyal, seeks single Jewish female - sharp, foxy, good-natured, under 5'3", less than 110 lbs, age 21-36. POB 397, Island Park, NY 11558

Very Attractive, Sexy Italian Widow—37, 5'10", great shape, financially independent Wall Street professional, loves to spoil someone she cares about. Looking for that special man who is 6' plus, 35-45, in great shape, athletic, successful and is as comfortable in jeans as in a pinstripe suit - to share romantic evenings and all of life's treasures. Photo optional. 2497 ✉

Single Jewish Female—35, pretty, slim professional with eclectic interests seeks established, open-minded man with strong Jewish identity, 32-42, for love and marriage. 7202 ✉

Soft, Slim Man—53, seeks affectionate, plump woman, 30-50, for love. 2504 ✉



We're married just over two months and Howard is everything I ever dreamed of. It was so easy. I described everything I wanted in a partner, then picked up the phone one day and there he was.–E.B.

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Attractive Green-Eyed Blond—Slim, 41, divorced female seeks warm, compassionate, fun-loving man (40-50) who enjoys romance, film, fiction and good conversation. Note/photo please. 8905 ✉

Especially Pretty—Slim, casual yet elegant professional woman, selectively seeking divorced or widowed, Jewish professional man, 40-55. If compatible with a bright, sophisticated, fun-loving, affectionate and active NJ lady, please respond with note/photo/phone. 2480 ✉

Writer/Therapist, Male, 31—(In analysis), funny, warm, attractive, many interests, loves nature (can nurture). Seeks affectionate, extremely cute, self-aware female with keen (but merciful) wit, to share laughter and great times together. Photo/note/phone. 7209 ✉ ☎

TV Journalist—Cherishes communication and commitment. If you are a thirtysomething woman who does too, let's talk. Letter and photo. 2477 ✉

Lovely, Leggy, Blue-Eyed Blond—This smart, successful, active and caring professional seeks a unique, fit, self-aware man of warmth, wit and integrity, open to wherever friendship might lead. Nonsmoker, 43-55. 7221 ✉ ☎

I Want To Get Married!—Are you a single Jewish woman, 18-27, who is adventurous and a bit daring? Are you voluptuous and pear-shaped? Do you want children and a traditional Jewish family? Then, a life of luxury, sensuality and excitement can be yours with this dynamic, wealthy, 31-year-old, Jewish-Australian business tycoon. 8913 ✉

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Weekend Adventurer, Romantic—Versatile traveler, fun, 31, trying to make dreams come true...successful in business, active year-round sports participant (skiing, tennis, hiking, sailing, etc.), 6', handsome and Jewish. Love good food, good friends, good times - and ready to meet special Jewish woman who might hesitate but would respond with a similar personal note/photo...8914 ✉

Tall, Athletic Atorney—40, Irish, loves sports and books, seeks wife and offspring. Photo (exchanged). 7204 ✉

Looking For That Special Woman—Handsome professional man, athletic, 5'8", financially secure, mid 40s. Looking for a nonsmoking, athletic, Christian, buxom woman, 35-45, who enjoys quiet evenings at home, dining out, weekend trips. Interested in a relationship possibly leading to marriage. Photo/note. 2482 ✉

Classy, Very Attractive—Slim female, youthful 50s, seeks cultured, athletic, successful male, 55-63. Photo. 7224 ✉

Single White Female—Attractive, petite, 46, professional - aviatrix, musician. Seeks single, artistic male companion with sense of humor, age 39-55, for walks, late night talks and honest friendship. Note and photo. 2491 ✉

Kind, Sensitive Jewish Attorney—42, very successful, active in Jewish communal affairs, 6', 190 lbs, attractive, separated. Interested in books, music, art, world affairs. Seeks attractive, kind, tallish, gracious woman who desires intellectual, spiritual and emotional intimacy and growth. Please tell me about yourself. Photo appreciated. 7225 ✉

Adventurous European—38, wants to share the trip around the globe with smart, self-sufficient, kind man. 7231 ✉

Enjoy Autumn's Splendor—Affectionate Italian attorney, 5'7", 145, seeks woman nonsmoker, trim, 33 plus, to share country life style, enduring love. Photo appreciated. POB 13, Nopembroke, MA 02358.

Sincere, Caring, Progressive—Single Jewish male, professional, 33, 5'9", with unconventional sense of humor, seeks enlightened, discerning, slim lady, 22-29, to experience the vicissitudes of life. Note/phone/recent photo. 2495 ✉ ☎

Haystack Seeks Needle—Wealthy publisher/entrepreneur, living surfside in Florida, seeks lady under 35 - slender, degreed, accomplished professional, gracious, well-spoken, lively conversationalist, great sense of humor. She must also be a nonsmoker, unencumbered, enjoy beaches and travel. He is 48, 5'11", 165, highly educated, comfortable in black tie or sandles. 2528 ✉

Head-Turner—Pretty, witty, athletic, Jewish, 32, 5'7", seeks her heart-warmer: a man who's bright, caring, funny, attractive, successful, 29-40. Photo. 2484 ✉

Vivacious Blue-Eyed Brunette—Seeks dynamic and successful, marriage-minded Jewish male (34-40). 8925 ✉ ☎

An Attractive, Classy Lady—(So I've been told) would like to meet a classy gentleman (48-60) for all the obvious reasons. 2503 ✉

Is Life A Do-Over?—Nice-looking, 46, Jewish male, nonreligious, honest, sincere. Seeks attractive, warm, petite, slim Jewish female. Note/photo optional. 7201 ✉

Asian Woman Sought—Sincere, caring man, early 40s, 5'7", Jewish, seeks slender Asian lady for lasting relationship. Photo. 7216 ✉

Tall, Successful, Traditional—Handsome Christian male - enjoys fine dining, music, Broadway, holding hands, long walks and quiet times. Seeks Christian, elegant, slim, beautiful woman in her 30s, who is looking for that someone special to share everyday life with. 8901 ✉ ☎

Cute Guy, Never Married—Catholic, 35, 5'11", attorney, fit, funny and fun. Seeks family-minded, pretty woman, 30 or under, with her act together. Photo exchange. 7211 ✉

Pretty, Peppy, Pizzazz—Woman, 44, entrepreneur, enjoys chamber music, hiking, soap operas, 007. Seeks rugged, attractive man, 45-55, creative, funny, accomplished. Photo/note. 2457 ✉

Magic Trick—Change dreams to reality (yours and mine). Trick needs woman, 40 plus, bright and articulate, to frolic with this caring, fun, tall, bright man; to share adventure, rapture, splendor and perhaps even popcorn, loving one another for a lifetime. This trick can not be performed alone. Note/photo optional. 2499 ✉ ☎

Sicilian Teddy Bear—To find sanctuary against the chaos, to reconnect with what's important, this nice, thoughtful, funny, successful, average-looking man needs a smart, warm, pretty, old-fashioned Italian woman, nonsmoker, 30-40. Please write and include photo. 7238 ✉

Melanie Griffith—34, looking for her Don Johnson - but will accept a Jerry Seinfeld. Must be humorous, fit, kind and motivated. Note/photo. 2516 ✉ ☎

Wall Street Exec—42, 6'2", 180, brown hair, blue eyes. Very fit. Enjoys travel, reading, sports. Would like to share a glass of fine wine with a woman, 30-50, who has a stunning figure and a pleasant personality. Photo please. 7139 ✉

Jewish Male MD—Young 41, 5'6" - seeks 30s Jewish female, MD/JD or Bendel/Bergdorf shopper. I live and practice out of town, but frequent NYC. Note and photo (saves time). 7197 ✉

Here's The Master Of The Jewish Rap—Looking for a lady to fill the gap. She should be pretty, 35 to 40, Jewish, sexy and a little naughty. I like movies, music, traveling - dining out, sports, cycling. If you're out there and dig this rap, send a note and photo: I'll get back. 7198 ✉

Ivy-Educated Christian—32, enjoys literature, nature, country music. Seeks compatible female, 22-31. 7199 ✉

Central Jersey Guy—40, handsome, physically fit, good-natured and successful, seeks cute and curvy woman, free-spirited, 25-35, with active imagination and appetite for adventure. Note/photo/phone. 7200 ✉

Spirited And Spunky—29, attractive, slim, athletic, caring and affectionate - seeking successful, sincere Jewish male with sense of humor for relationship leading to marriage. 7247 ✉ ☎

Rich Jewish Female—Seeks same in doctor, businessman, law, 38-49. 7215 ✉

Rare Gifts In Medium Package:—5'8", 32, charming, funny, good-looking, educated, cool guy - love dining, dancing, movies, etc. Smart, nice compatible lady, 25-35, please respond. 7218 ✉

For Petite Woman Only—Successful Mediterranean male, 35, seeks younger or older, exotic, sexy, elegant lady for dinner, dancing and country drives. Note/photo. 7207 ✉

European Young Lady—Italian look, enjoying movies, theater, reading, dancing, travels, wishes to meet gentleman, 28-38, preferably living in NYC, for friendship which could lead to a serious relationship. Note/photo. 2487 ✉

Long On Flair · Short On Pretense—Pretty, slender designer with high-styled exterior, warm fuzzy interior, wants to share joy with nice Jewish guy, successful, 50 plus, who's young enough to have zest for life, wise enough to laugh at it. 7203 ✉ ☎

SEND
A WRITTEN RESPONSE
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STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Shy But Playful—Almost-40 female, divorced, generous of spirit, adorable, slender, financially secure. Desires nurturing man with artistic sensibilities, who likes movies, outdoors, whimsy. 8915 ✉

Gay Man Sought By Gay Woman—34, attractive, feminine, funny, professional, for friend and companion, for business/social events. 7222 ✉

Attractive Man, 31—College teacher/PhD student in English - witty, caring, sensitive. Seeks attractive, warm, intelligent woman. 7212 ✉

50-Year-Old Jewish Dentist—Real estate developer, very athletic, wants to pamper and spoil - permanent relationship goal. Picture please. 2488 ✉

Slim, Pretty Manhattan Lady—Seeks cosmopolitan man, 58 plus, with sense of humor and joie de vivre. 2489 ✉ ☎

Southern Comfort—Seriously handsome, athletic, blue-eyed Ivy Leaguer, 37, 5'10", seeks playful, gracious Jewish lass, 27-35, for keeps. Sorry, but photo a must. 8912 ✉

Artistic And Technical Male—Cute, intimate, PhD, VP, 32 - enjoys restaurants, cuddling, writing and playing music. Seeks nonreligious, creative, feminist female, 25-32, for lasting relationship. Photo appreciated. 2521 ✉

Good Man Wants Good Woman—Jewish man, 40s, wants attractive, intelligent Jewish female, 30s, for fun and family. Note/photo. 2534 ✉ ☎

Caring Jewish Male—Divorced, 43, seeks attractive Jewish female, 28-38, to share life's pleasures and whatever develops. Photo/note/phone. 8943 ✉

Handsome, 40ish—Male attorney seeks male physician friend. 7236 ✉

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7pm-9pm. The Intimacy Class -
October 19th, 10am-5pm. **800-786-1065**

Friendly Social Environment—Singles Discussion Groups. Universalist Church, 160 Central Park West. 10/18, 10/25 & 11/1. 7:30 pm. $10. 718-789-4479

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Ages 21-35 - Dude Ranch: Oct. 25-27, Paintball: Nov. 10. Call **(201) 791-7477**

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Are you interested in meeting other successful, eligible career professionals at private parties, gallery openings, etc.? We are seeking a select group of single men & women. Our events will be by invitation only. No service fees required! Please respond for *more info, with a recent photo, small bio &* paragraph on whom you would like to meet. Include a contact address & phone.
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QUEST PLUS
is an "Invitation Only" organization for Jewish singles, 30s & 40s. LI Premiere: Sat., Oct. 26 - **MONTANA, Hewlett, LI,**
8PM, $20pp. For details: **212-213-0508**

Ruth Of Bergen County, NJ—Please call Eron from the Bronx. Lost your number. 8910 ✉ ☎

Search For A Partner—Workshop in awareness, skills, strategies. Sun, Oct. 20, 1-6pm. Info: Michael Bernet 718-284-4162.

SINGLE PARENT NETWORK, INC.
Join Single-Parent families with
common interests for outings,
trips, friendship, vacation homes, etc.
Call 212-697-1721 for information.

Singles, 30-50: Need To Connect?—Low-cost groups now forming. Upper West Side. Lic. therapist. 914-737-8156

Thirty-Something Group—(Profs. 30's-40's) at Le Parker Meridien Penthouse, 118 W. 57th, (betw 6th & 7th Ave), Fri., 10/25, 6-11pm. $20. **212-535-2400**

CALIBRE PARTIES for Jewish
Professionals (ages 20s & 30s)
Sat., Oct. 19 - MONTANA, Hewlett, LI - 8:00 PM, $20 pp. Call **212-686-8610.**

Theatre, 26, Looking For Singles—To share dramatic evenings on Broadway. Subscribe to the Roundabout Theatre's Singles Series: see great plays and great stars at great prices. Meet other unat*tached theatregoers who share a common* interest in classics. Season includes Pinter's THE HOMECOMING, Shakespeare's HAMLET, Durenmatt's THE VISIT and Arthur Miller's THE PRICE. Enjoy cocktail receptions and great conversation after each performance. Discover friendship, love and intense drama. Call (212) 719-9393 for details.

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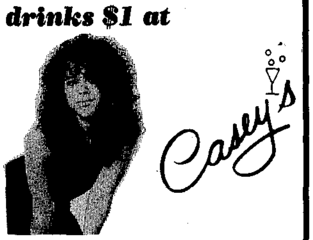

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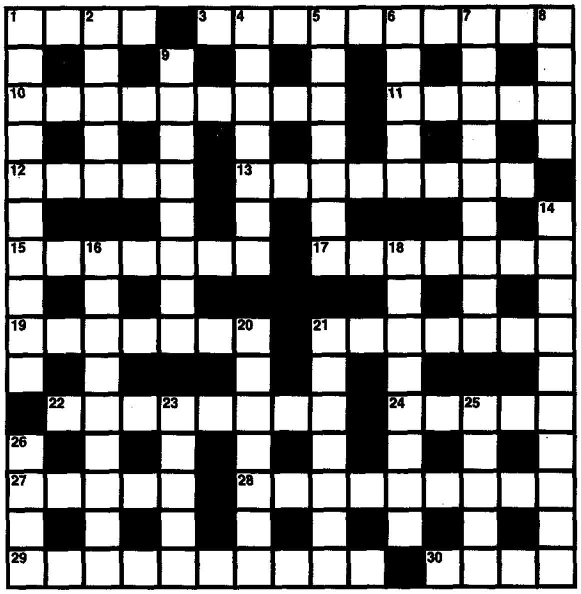
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 A large amount of wood (4)
3 To study technique shows good sense. (10)
10 Thwart the dissemination of news to all. (9)
11 The council’s involved Virginia in the row. (5)
12 A measure taken by a sovereign. (5)
13 Nomination in brief. (8)
15 Boards can make the connection. (7)
17 Stone jar with nickel lining. (7)
19 Just one LP is the making of a Greek character. (7)
21 He’ll charge a consumer about a couple of hundred. (7)
22 The new resident popped in. (8)
24 A quarter accepted, though pale. (5)
27 The current meaning. (5)
28 Down town there’s a bar with game. (9)
29 An individual who doesn’t work well enough. (10)
30 Where those in the forces may eat hash. (4)



DOWN

1 Worried by the lack of locks? (10)
2 An island everyone gets around to. (5)
4 Causing a riot maybe on giving a speech. (7)
5 Preserving a high tone, give voice about it. (7)
6 A lemur kept in a cylindrical cage. (5)
7 Unusual articles to bind into books. (9)
8 Egghead backing up worker may effect a breakthrough. (4)
9 Appearing genuine about proportional representation is just counteraction. (8)
14 Dogs recovering in a country environment. (10)
16 Cardinal’s letter in French—it turned the French back. (9)
18 Any crest used to show lineage. (8)
20 Unskilled, yet quite outstanding. (7)
21 Rather slow with neat solution. (7)
23 Munched at to occupy the evening. (5)
25 Confused minister cutting the drink. (5)
26 Key to a hold-up in the Netherlands. (4)

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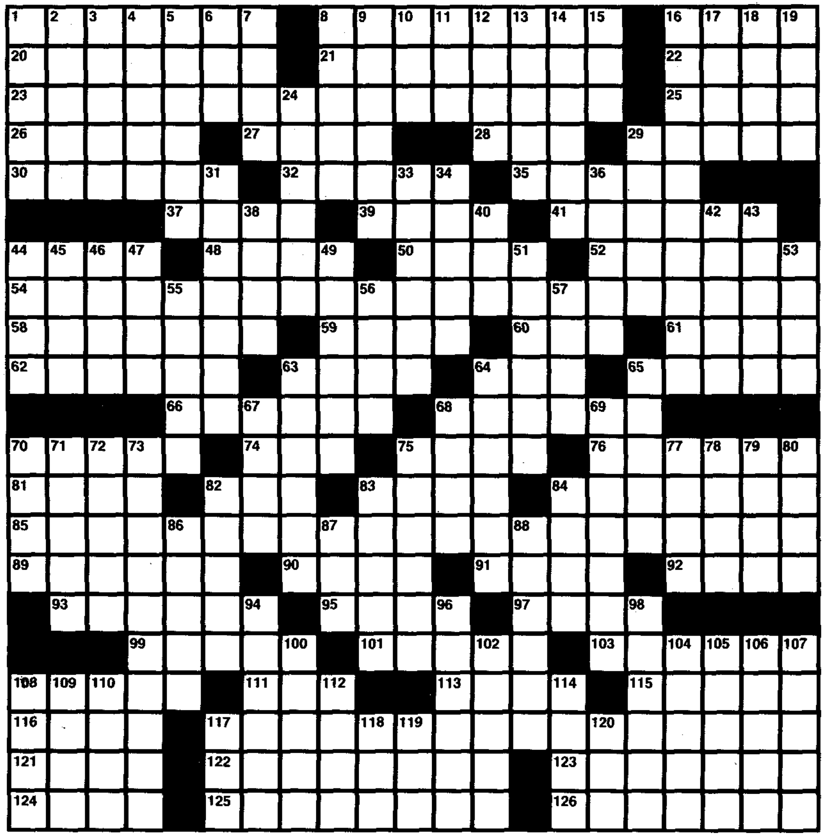
‘NORSE SAGA’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

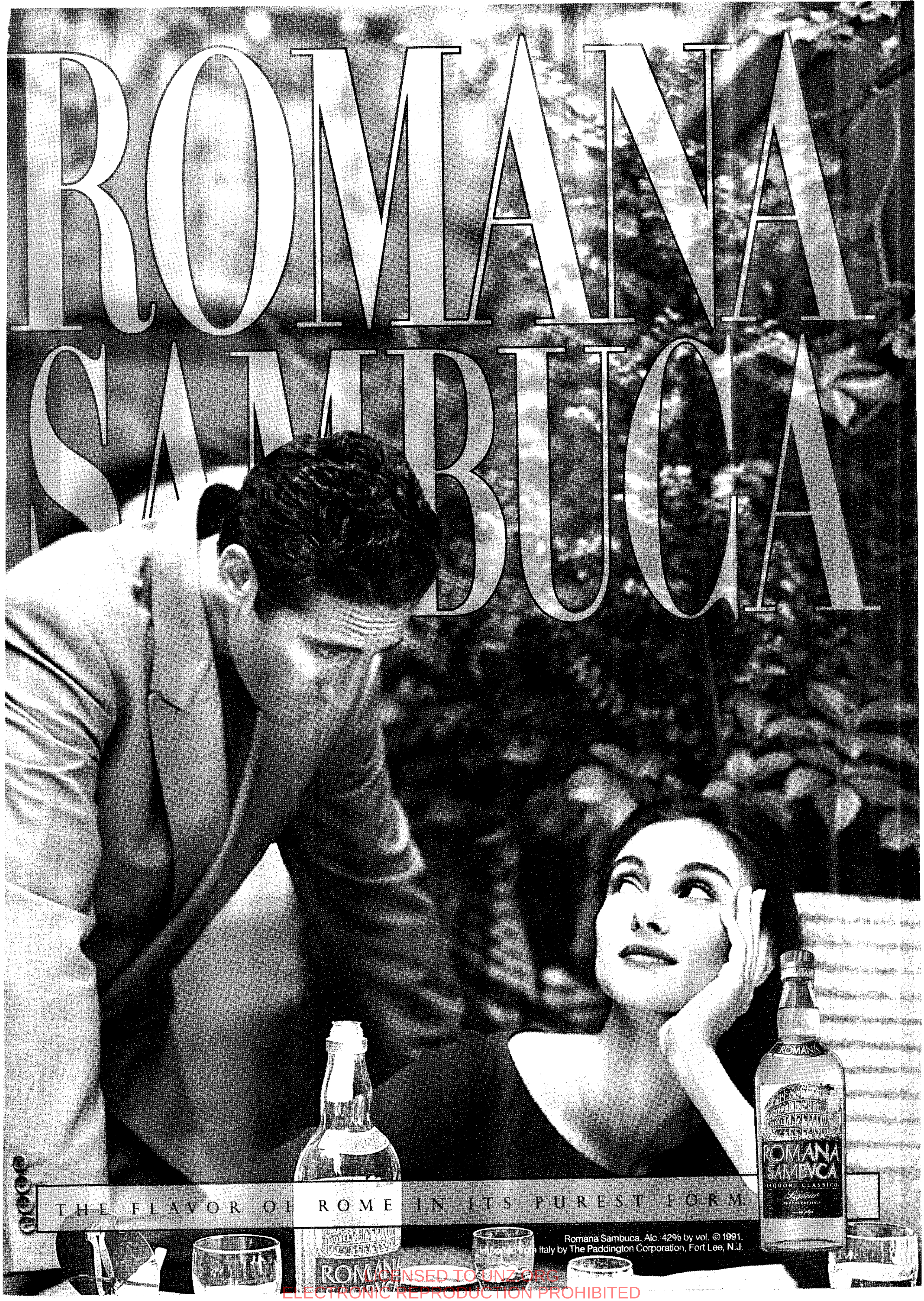
1 Inform
8 Western lawmen
16 Blue-green
20 The —— the crop
21 Fatigues
22 Sidewalk edge
23 The thunder god went riding on ——.
25 Size up (the joint)
26 Go onstage
27 Littlest of a litter
28 Warm the bench
29 Sassoon of the salon
30 Marketing stops
32 Stone marker
35 Intimidated
37 Pekoe, oolong, etc.
39 Provoke vexation
41 Plight of the weary
44 Personal: prefix
48 Best-commercial award
50 Voting coalition
52 Gaucho’s workplace
54 He wasn’t ——.
58 Holy Roman, et al.
59 Desert at the altar
60 One’s born days
61 Nay voter
62 Sonnet ending
63 Coop group
64 Life story, for short
65 Of an intestinal region
66 Façet
68 Tithers’ fractions
70 Lieu
74 Part of MOMA
75 “Untouchables” role
76 Mrs. Robinson’s daughter
81 Texas —— M University
82 Carioca’s city
83 Mennonites, e.g.
84 Splash paint
85 So, in anger, he ——.
89 Yell
90 Voucher
91 Raised gash
92 Longings
93 Devours greedily
95 One of the Waughs
97 Null’s partner
99 Lab vaporizers
101 Draw out
103 Antilles natives
108 Dean’s former buddy
111 Golfer’s peg
113 What the buffalo do
115 Instrument board
116 Samoan capital
117 The horse then said, “You forgot ——.”
121 Gusto
122 Fit for classifying
123 South African leader
124 Bandleader Manners
125 Intrinsic natures
126 Electra’s brother

DOWN

1 Is muscle-sore
2 Write in block letters
3 A spaghetti sauce
4 1960 Olympian Johnson
5 Turkish hostelry
6 Soho coin
7 Get an —— effort
8 Be economical
9 Effective batter
10 Before, to Keats
11 Ump
12 Consort of Osiris
13 Kind of acid
14 Steamboat pioneer
15 Hog’s habitat
16 Happening by chance
17 Campus area
18 Heavenly bear
19 Fratricide victim
24 Yeltsin’s state
29 Zorina and Miles
31 Confidential matters
33 Publishes slander
34 Portion out
36 Not as good
38 Hts. above sea level
40 Longest time division
42 Segment of an act
43 Theseus’s initial
44 Sherbets
45 Igloo shape
46 Gremlins
47 “Think nothing ——”
49 Take exception to
51 Daisy links
53 Pertaining to a verse form
55 Mountain nymph
56 Laundromat sweeping
57 “—— Rhythm”
63 Valiant
64 Confer (a gift)
65 Moslem faith
67 Receipt stamp
68 Georgia or Cal.
69 Liver-related
70 Cummerbund
71 Lake resort near Reno
72 Name on the A-bomber
73 Make impure
75 Cleared after taxes
77 Lawyer: abbr.
78 “Thou the singer, —— song”
79 Modern gaslight
80 Reckons wrongly
82 Summer TV offering
83 Mona Lisa feature
84 Farm structure
86 Irritable
87 Cry of discovery
88 Disclose
94 Heartrending quality
96 Turn sour, as milk
98 Novelist Du Maurier
100 Prophets
102 Spies’ message forms
104 Drug busts
105 Cove
106 Wallflower’s envy
107 As —— a fox
108 Basin Street music
109 Fencing sword
110 Flirt with danger
112 Ending for marion or major
114 Jotted reminder
117 African-fly syllable
118 Chinese dynasty
119 #2 on the phone dial
120 Paver’s goo



Solutions to last week’s puzzles appear on page 143.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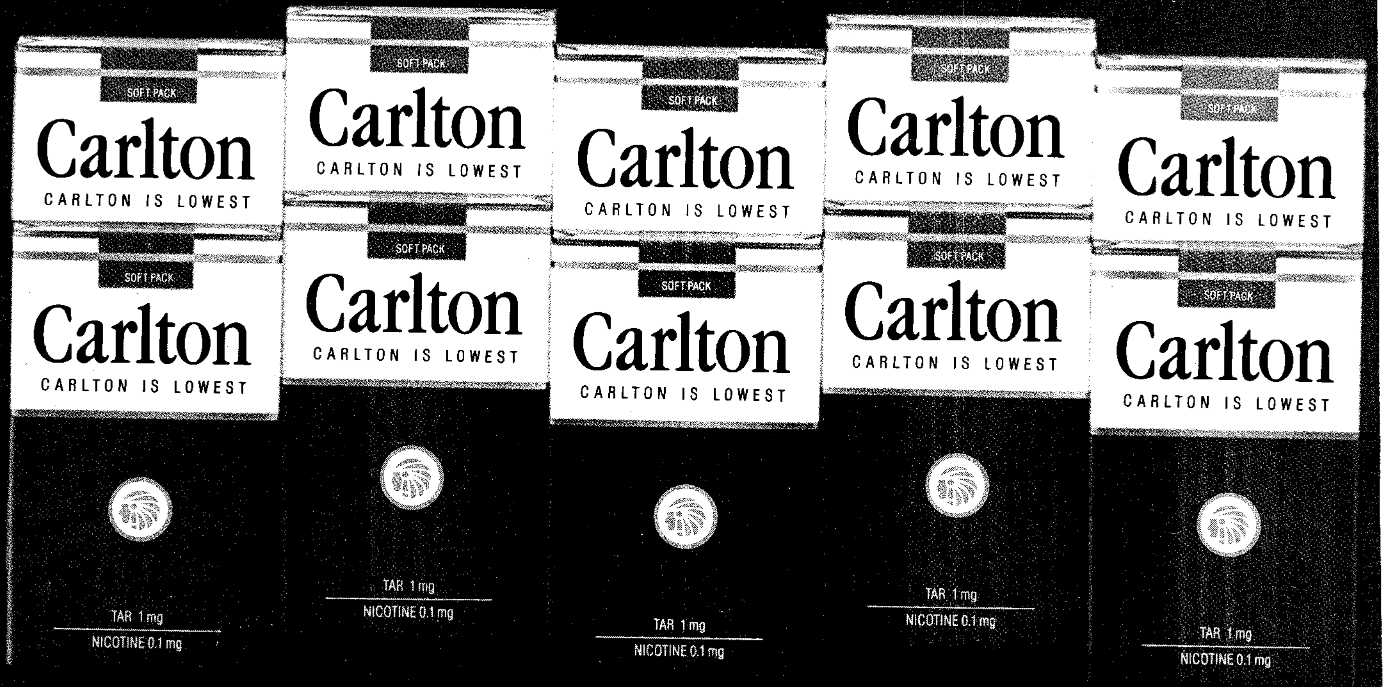
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